

University of New Orleans  
**ScholarWorks@UNO**

---

Arts Administration Master's Reports

Arts Administration Program

---

8-2011

## Vilar Performing Arts Center: An Internship Report

Charlotte Mintz  
*University of New Orleans*

Follow this and additional works at: [https://scholarworks.uno.edu/aa\\_rpts](https://scholarworks.uno.edu/aa_rpts)

---

### Recommended Citation

Mintz, Charlotte, "Vilar Performing Arts Center: An Internship Report" (2011). *Arts Administration Master's Reports*. 126.

[https://scholarworks.uno.edu/aa\\_rpts/126](https://scholarworks.uno.edu/aa_rpts/126)

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

VILAR PERFORMING ARTS CENTER

An Internship Report

Submitted to the Graduate Faculty of the

University of New Orleans

In partial fulfillment of the requirements for the degree of

Master of Arts

In

Arts Administration

by

Charlotte Mintz

B.A. Spanish, University of Mississippi, 2008

August 2011

## Table of Contents

<b>Abstract</b>	<b>4</b>
<b>Introduction</b>	<b>5</b>
<b>Chapter One: The Organization</b>	<b>7</b>
<b>History</b>	<b>7</b>
<b>Mission</b>	<b>9</b>
<b>General Management Structure</b>	<b>9</b>
<b>Funding</b>	<b>10</b>
<b>Programs</b>	<b>11</b>
<b>Goals</b>	<b>13</b>
<b>Chapter Two: The Internship</b>	<b>15</b>
<b>Administrative Tasks</b>	<b>15</b>
<b>Box Office</b>	<b>16</b>
<b>Marketing</b>	<b>16</b>
<b>Development</b>	<b>18</b>
<b>Volunteer Coordination</b>	<b>18</b>
<b>Education</b>	<b>19</b>
<b>Research</b>	<b>19</b>
<b>Production</b>	<b>20</b>
<b>Rental Management</b>	<b>20</b>
<b>Vail Valley Foundation</b>	<b>21</b>
<b>Overview</b>	<b>22</b>
<b>Chapter Three: SWOT Analysis</b>	<b>23</b>
<b>Strengths</b>	<b>23</b>
<b>Weaknesses</b>	<b>28</b>
<b>Opportunities</b>	<b>33</b>
<b>Threats</b>	<b>34</b>
<b>Chapter Four: Best Practices</b>	<b>36</b>
<b>Commitment to Mission Statement</b>	<b>36</b>
<b>Marketing Strategy</b>	<b>37</b>
<b>Finding New Donors</b>	<b>37</b>
<b>Keeping Development Personal</b>	<b>38</b>
<b>Productive Meetings</b>	<b>39</b>
<b>Chapter Five: Recommendations</b>	<b>42</b>
<b>Management</b>	<b>42</b>
<b>Marketing</b>	<b>43</b>
<b>Development</b>	<b>45</b>
<b>Legal Applications</b>	<b>46</b>
<b>Financial Management</b>	<b>46</b>

<b>Chapter Six: Contributions</b>	<b>48</b>
<b>Short Term</b>	<b>48</b>
<b>Long Term</b>	<b>50</b>
<b>Conclusion</b>	<b>52</b>
<b>Works Cited</b>	<b>53</b>
<b>Table of Appendices</b>	<b>54</b>
<b>Appendix A: New York Times Article</b>	<b>55</b>
<b>Appendix B: VVF Organizational Chart</b>	<b>60</b>
<b>Appendix C: VVF Giving Levels</b>	<b>61</b>
<b>Appendix D: Vilar Center Seat Diagram</b>	<b>62</b>
<b>Appendix E: Ticket/F&amp;B Sales</b>	<b>63</b>
<b>Appendix F: VPAC Winter Insert</b>	<b>64</b>
<b>Appendix G: STARS</b>	<b>65</b>
<b>Appendix H: Google Search Results</b>	<b>66</b>
<b>Appendix I: VPAC Budget</b>	<b>73</b>
<b>Appendix J: VVF Income Statement</b>	<b>74</b>
<b>Appendix K: Listen Up!</b>	<b>75</b>
<b>Appendix L: Winter 2010-2011</b>	<b>76</b>
<b>Appendix M: Online Ticket Broker Sales</b>	<b>78</b>
<b>Appendix N: 2010-2011 Winter Ticket Sales Budget</b>	<b>81</b>
<b>Appendix O: Team Goals</b>	<b>84</b>
<b>Vita</b>	<b>85</b>

**Abstract**

The following report documents Charlotte Mintz's internship from January to April of 2011 at the Vilar Performing Arts Center in Beaver Creek, CO. The Vilar Performing Arts center has presented a fine array of performing arts in a mountain ski resort for the past 13 years. The Vilar Performing Arts Center offers a state of the art venue for residents and visitors to the Vail Valley to visit and see performances including plays, concerts, ballets, operas, and other various family entertainment options. This report analyzes the best practices of the Vilar along with areas with room for improvement.

## **Introduction**

I first discovered the Vilar Performing Arts Center in the summer of 2010 while on vacation in Vail, CO. I had just completed my first year of studies at the University of New Orleans and was beginning to research internship opportunities. Upon return from my Colorado vacation, I researched the Vilar Performing Arts Center online and discovered they offered a summer internship program. I read through their programming, history, and staff biographies and felt very drawn to intern there. I sent an email inquiring if they needed a spring intern and months later received a response that they did. After a phone interview and much email correspondence, I was offered an internship for the spring of 2011.

My internship's main responsibility was to assist the theatre manager, Gena Buhler, in all day-to-day aspects of the theatre including operations, marketing, development, and administrative activities. Throughout my internship I became very well acquainted with the daily functions of the Vilar. I attended board meetings, programming meetings, and financial forecast meetings, all of which gave me an insight to a non-profit's structure.

This report, which thoroughly details my months at the Vilar, includes the following:

- A history of the organization,
- Programming detail, organizational structure, and financial detail
- Details of my daily activities
- The strengths, weaknesses, opportunities, and threats of the organization
- Best practices of the non-profit performing arts center management

- My contribution to the Vilar Performing Arts Center

## **Chapter One**

### **The Organization**

#### **History**

The Vilar Center for the Arts opened in February 1998 in the resort of Beaver Creek, Colorado. The founders of Beaver Creek always envisioned having a central theatre to attract visitors, and Beaver Creek was the first American mountain resort to have its own performing arts facility.

The Vilar Center contains a state-of-the-art 530-seat theatre, two 2,200 square-foot lobbies, and a 2,000 square-foot May Gallery Patrons Lounge. It is located in the Beaver Creek Village underneath the outdoor ice skating rink. The theatre was designed with specifications for perfect acoustics and unobstructed views for all attendees in the audience. The theatre was modeled after Littman's Kunstler Theatre in Munich, which provided inspiration for the wood-paneled columns, walls, and ceilings that are combined with the curved horseshoe seating layout also found in many traditional European halls. The natural wood and stone in the lobby are highlighted by carpets and fabrics woven with autumnal colors. The walls are painted to resemble the sky at dusk in the Rocky Mountains.

One of the country's leading designers for the performing and visual arts and one of Colorado's finest resort design talents collaborated on the design for the Vilar Center for the Arts. Hardy Holzman Pfeiffer Associates of Los Angeles has completed over 30 theatre buildings and 40 theatre studies throughout the world including Minneapolis' Orchestra Hall and Denver's Boettcher Hall.



Pierce Segerberg and Associates, with offices in Vail and Denver, has created many renowned projects in the Vail Valley, including the Sonnenalp Hotel at Vail Village and the Chateau, Greystone and Pines developments in Beaver Creek. Through the use of natural material and a keen understanding of the climate, these buildings exude regional imagery and contribute to the area's unique identity. One does not feel that the Vilar should be in New York City; it is very at home in the mountains.

Beaver Creek is at the center of a thirty-mile chain of communities stretching from East Vail to Gypsum. The popularity of Vail and Beaver Creek Mountains as winter and summer destinations have made it possible for such a small community to support a facility of the Vilar Center's caliber. The Vilar Center is well served by its location at the heart of Beaver Creek; it is easily accessible by car or bus and is walking distance to the Village's many lodges, cafes, restaurants and retail shops.

The Vilar Center's programming ranges from jazz, blues, country and classical concerts to contemporary and ballet dance troupes, comedy, theatre and family productions. The Vilar Center also hosts a number of community productions, awards shows and fundraisers for local organizations throughout the year.

Interest in the performing and visual arts has developed along with the success of the Vail Valley as a year-round destination. Summer performances at the Ford Amphitheater and rock concerts at the Dobson Ice Arena in Vail are immensely popular, but until the construction of the Vilar Center there had not been a year-round space suitable for an enriching cultural experience by a variety of artists here in the Vail Valley.

The Vilar Center has a patron's lounge called the May Gallery for patrons to visit prior to performances. Those who have given \$5000 to the Vilar are eligible to attend.

The May Gallery is a beautiful space for patrons to mingle. It includes a full bar which keeps the patron's credit card information on file. Hard liquor is available in the May Gallery and not in the other lobby bars.

The venue's naming patron, Alberto Vilar, is passionate about performing arts. He has a particular affinity for opera and ballet, as well as symphonic, classical choral and chamber music. He was arrested in 2005 and indicted on charges of defrauding a client of more than \$5 million. Vilar was convicted on 12 counts of securities fraud in 2008. Although Vilar used some of this money in his many philanthropic donations, the money he donated to the founding of the Vilar Center could not be connected to illegal activity. Vilar's name remains on the building, as does a portrait of him hanging in the green room (*Alberto*).

The Vilar Center for the Arts was changed to the Vilar Performing Arts Center in 2008 in an effort to re-brand the Vilar and distance itself from Alberto Vilar's scandal.

## **Mission**

The mission of the Vilar Performing Arts Center is to enhance and sustain the spirit of the Vail Valley by providing leadership in cultural and entertainment endeavors.

## **General Management Structure**

The Vilar Performing Arts Center is now part of the Vail Valley Foundation, a 501(c)3 organization that exists to raise and distribute funds for charitable purposes through the organization of educational, cultural, historical, artistic and athletic performances, events and attractions for the education and benefit of the community.

These events include symposiums, ski races, concerts, and dance festivals (vvf.org). The Vilar Center has its own 501(c)3 status but is now operating under that of the Vail Valley Foundation. This means that the Vilar Center can not have an independent board of directors. Instead, they have a committee within the Vail Valley Foundation which acts as a board of directors. Additionally, the Vail Valley Foundation's board of director has three spots for members of the Vilar Center committee.

The Vilar employs 11 full-time staff and 35 part-time staff along, assisted by 250 volunteers. The theatre itself is lead by Executive Director Kris Sabel who also acts as the artistic director. He selects the programming for each season and leads the fundraising efforts. The theatre manager, Gena Buhler, handles all day to day running of the theatre including handling rentals. She coordinates with the marketing team at the Vail Valley Foundation to promote events at the Vilar. The box office is run by Larry Matthews who oversees the 3 box office locations that sell tickets for events at the Vilar. Kim Hannold is in charge of Artistic Services which coordinates transportation, lodging, and contracts for the performers. She also handles the Vilar's educational outreach and acts as an assistant to the Artistic Director. Theresa Jiminez-Anders runs the Food and Beverage quotient of the Vilar and handles all bar and food served at the Vilar, including rentals and performer's riders. A team of technical employees rounds out the full time staff along with several box office agents.

## **Funding**

The Vilar Center relies on funding from many sources. The original fundraising for the Vilar was reliant upon Vail Valley residents with donations ranging from \$10,000

to \$250,000. On January 2, 1997, President Gerald R. Ford, honorary chair of the fundraising effort, received a commitment from Alberto Vilar for a naming gift of \$3 million. This gift included provisions for construction and endowment. Donors to the Vilar Center capital campaign have their names permanently displayed in the lower lobby of the Vilar Center. The Beaver Creek Resort Company also contributed heavily to the building of the Vilar.

Yearly funding is reliant upon ticket sales, patron support, contributions, general and administrative income, rental income, food and beverage income, and marketing trades. The 2010-2011 budget included a projected income of \$3,911,871.00. Ticket sales contributed \$1,276,500.00 and patron donations doanted \$1,232,500.00. The remainder was attributed to contributions, G&A income, rentals, food and beverage, and marketing trades.

## **Programs**

Programs at the Vilar are mainly seasonal with a winter and summer schedule of programming. The categories of performances are Concert Series, Family Series, Dance Series, Classical Series, and Broadway Series. Performances during the winter include a huge variety to attract vacationers and locals alike. The summer hosts a concert series with bigger-name acts to draw tourists to Beaver Creek. During the fall, the Vilar also presents the “Underground Sound” concert series, which caters to local residents. These performances are budget friendly and often include food and drink incentives.

The Winter Season was well underway when I arrived. From Christmas Eve to New Years Day, the Vilar presented 10 shows. The holiday season is the busiest time for

the resort, and during this time, seasonal shows and family friendly shows do very well. This year the Vilar presented Preservation Hall Jazz Band “Creole Christmas”, Eileen Ivers “An Nollaig: An Irish Christmas”, Sister’s Christmas Catechism: The Mystery of the Magi’s Gold, Cirque Le Masque “Evolution”, Blue Suede Shoes: The Ultimate Elvis Tribute, An Evening with Craig Shoemaker: The Lovemaster; Al Jarreau, and The Flying Karamazov Brothers. Some shows like Cirque Le Masque and The Flying Karamazov Brothers had two performances in one day.

Prices for shows at the Vilar range from \$20 to \$175. Some shows are general admission but most have reserved seating.

The Vilar also runs two outreach programs: STARS and Arts in Healing. The STARS (Supporting the Arts Reaching Students) series of performances is offered to promote artistic, educational and cultural enrichment to local students with in-school workshops and daytime shows at the theatre. Each year, the Vilar Performing Arts Center provides free transportation and tickets to more than 4,000 Eagle County students to expose them to live performing arts.

During my internship, Opera Colorado came to the Vilar and did a children’s opera performance of Hansel and Gretel. They then went to a local high school and did a performance of Romeo and Juliet. After each show, students were allowed to ask questions and meet the artists.

The Arts in Healing program brings world-class performing artists from the Vilar’s season into Vail Valley Medical Center’s healthcare settings to provide performances and interactive arts events to individuals who, due to illness, age, disability and challenging socio-economic and geographic circumstances, have little or no access to

the arts. The Arts in Healing residencies bring inspiring artists and cultural experiences to hospitalized patients in a variety of non-traditional settings such as public spaces in hospitals, patient care areas including waiting and family rooms and hallways, and the patient bedside. Patients of all ages have opportunities to enjoy performances and experience personal and meaningful interactions with world-class artists in music, dance, and theatre. The artists work to stimulate and engage the minds of patients, their families, and medical caregivers through the arts, in order to better heal the body.

## **Goals**

In accordance with its mission to prove leadership in cultural and entertainment endeavors, the Vilar has active programming goals. The Vilar would like to expand its genre of artists by presenting shows not typically done at the Vilar. One attempt at this will occur in August with a performance by Nickelodeon star Miranda Cosgrove. The Vilar has not attempted a kid's pop show like this in the past and is excited to see how the turnout will be.

The Vilar would also like to sell out more shows. These tough years of economic downfall have devastated the ski resort industry thus bringing fewer people into Beaver Creek and fewer people to the Vilar. When one is already on a very expensive vacation, spending an additional \$500 more to take one's family to a show gets to be a bit much for many. The Vilar has seen a decline in ticket sales and hopes that this will turn around.

More specific goals set by the Vilar for the 2010-2011 fiscal year include meeting the budgeted dollar amount in charitable donations from individual donors, cleaning up the J: Drive of all Vilar shared company data, and solving the issue between the Vilar and

the Foundation's marketing team in order to move forward in a positive and successful plan of action.

These goals are driven by conflicts that consistently reappear at the Vilar in day to day work. There is a constant need to pursue more donors who can underwrite future shows which alleviates pressure on ticket sales to make budget. The computers of the Vilar all share files on the J: drive. Inconsistent labeling of files and misplacement of documents occur frequently. All Vilar staff is working to streamline and uniformly organize saved work. The marketing team at the Foundation, who handles all Vilar marketing, and the Vilar staff are in constant miscommunication over deadlines and marketing plans. Although the Vilar theatre manager meets with a Foundation marketing team member weekly, there seem to be constant problems. Both the Foundation and the Vilar have set a goal to mend this problem.

## **Chapter 2**

### **The Internship**

My internship at the Vilar Performing Arts Center consisted of many responsibilities including: administrative tasks, box office duties, marketing, rental management, development, research, production and volunteer coordination. I served mainly as the assistant to the theatre manager, Gena Buhler. She directly oversaw my work and gave me daily and long-term projects to complete. I also worked at the Vail Valley Foundation and assisted with their marketing and development teams.

#### **Administrative Tasks**

A good portion of my time at the Vilar was spent doing administrative tasks in the manager's office. These tasks included mail distribution, answering the phone, filing, and bookkeeping. One particular task was entering and tracking all food & beverage spending and other miscellaneous costs in an Excel spreadsheet. I took all receipts and coded them with specific codes that bound the purchase to a certain department. Then all receipts were scanned and saved in the proper place on the Vilar shared drive. All of this information was then sent to the Vail Valley Foundation's financial team who handles all of the Vilar's money.

I was able to attend all staff meetings of the Vilar and Foundation as well as sit in on budget forecast meetings and meetings of the Board of Directors. These meetings were great opportunities to meet other employees and see the inner workings of a successful non-profit.



## **Box Office**

The Vilar uses Choice ticketing software to sell tickets online and in person. I was trained by current box office agents to use the software and to sell tickets over the phone and in person. Choice is simple to use yet quite outdated in its interface and technological capabilities. In the coming months, Choice is upgrading to a “cloud” server and many more modern amenities. Within Choice, one can sell tickets to all scheduled events, print reports of past ticket sales, and monitor ticket sale success. Choice also tracks marketing efforts by recording “how did you hear about this event?” Working in the box office also includes the responsibility of opening the building, turning on the lights, and shutting the building down at the end of the day. On show dates, the box office was frequently overrun. I assisted in will call distribution and trouble shooting when there was confusion over missing tickets or double seating.

## **Marketing**

The Vail Valley Foundation’s marketing team handles the marketing for the Vilar, but the Foundation has so much to market themselves that the theatre manager organizes some marketing on her own as well. My role in marketing was hanging posters throughout Beaver Creek Village in kiosks, stores and restaurants. The Vilar also has a folding sign that contains the current and next show, and information must be changed as performances pass. Another marketing tool utilized by the Vilar is a sign at the base of the main ski chair lift on Beaver Creek. This sign contains information for the current

show and must be changed accordingly. I spent lots of time walking around the Village updating the signs.

During concerts, I set up a “Listen Up!” music station in the lower lobby of the Vilar. This table contained information on the upcoming music concerts and provided a laptop with music for patrons to sample future artists. I composed information sheets about the artists and monitored the table before performances and during intermission to answer questions about upcoming shows. This table was very effective in educating patrons on shows they may not have had previous interest in attending.

One marketing experiment I attempted at the Vilar was the use of FourSquare. Along with the Vail Valley Foundation marketing team, I set up a table with laptops and information for people to check in on their smart phones. Those who checked in received a free drink coupon to the bar. The Vilar has very poor cell service and many of the patrons were unaware of FourSquare and its social media relevance. These handicaps limited our success. Only nine people checked in but many more learned about FourSquare. I hope the marketing team tries this again in the future.

Another way the Vilar markets itself is through strong relationships with the concierges of Beaver Creek. It was my responsibility to meet with each concierge bi-monthly and explain upcoming shows. To thank the concierges for their work with the Vilar, we offer them tickets to shows occasionally; I handled setting up these complimentary tickets.

## **Development**

The Vilar Center is very fortunate to have many dedicated, donating patrons. The development team at the Foundation has a specific person in charge of Vilar development. This individual, Jason Denhart, needed much assistance and I was glad for the opportunity to help. The Vilar has two sets of people they market to in development: local residents/second homeowners, and tourists. The best way to reach both groups, in the Vilar's experience, is through direct mail. I coordinated and executed many direct mailings.

The patron party was one long-term development project on which I spent ample time. This event, held every winter, consists of a luxurious sit down dinner for the Vilar's most generous patrons. I worked with the food & beverage manager in the planning and executing of this event. We planned the menu, chose the décor, selected flowers, developed a wine list, chose invitations, and booked the musical talent for the evening. All in attendance marveled at how special the evening was. The theatre's stage was transformed into a chic dinner venue with elegantly decorated tables. A jazz singer put on a brief concert of wonderful standards. The intense attention to detail made this event a great success.

## **Volunteer Coordination**

The Vilar Center relies on the help of nearly 300 volunteers to function successfully. These volunteers serve as ushers during performances and as street team or Freeze Team members who hang posters all over town and inform residents of the Vail Valley of the Vilar's events. The Vilar has a specified unpaid volunteer coordinator who

schedules ushers for each performance. I assisted her in correspondence with each volunteer about his or her schedule.

The Vilar added a new volunteer position this season: Freeze Team member. The Freeze Team, named for the conditions its members must endure, stands in the Beaver Creek parking structures and outside in the Village to help direct attendees to the Vilar Center. As a thank you to our Freeze Team members, I ordered them very warm jackets from Eddie Bauer that are monogrammed with the VPAC emblem and “Freeze Team.” I executed the order and distribution of these jackets, which Freeze Team members can keep permanently as a token of gratitude for their work. They also are able to attend performances for free once their duties are done for the night.

## **Education**

The Vilar’s educational outreach program, STARS (Supporting the Arts Reaching Students), is coordinated by the artistic services director, Kim Hannold. I assisted Kim by compiling a list of local teachers in schools and music instructors and coordinated with them on tickets and transportation to STARS shows.

## **Research**

Throughout my internship I was given different research projects to complete. One main project was on internet ticket sales. Sites like stubhub.com, ticketsnow.com, and ticketreview.com all sell tickets to Vilar events for much more than the ticketed price. Frequently, these sites provide false information about events or list events that do

not even exist. I profiled each ticket vendor and then contacted the site with corrections and instructions to remove Vilar events from their fraudulent sites.

Another frequent research endeavor was to research the ticket sale success of artists who performed at the Vilar at other venues in Colorado. This helped the Vilar's executive director compare our performance records with other similar venues.

## **Production**

One area in which I gained experience for the first time was production. The Vilar has three men on staff who handle the coordinating of load-ins and technical needs with our performers. I assisted in loading in multiple concerts. The most exciting task I had in this area was working backstage for the performance of Spamalot. The rider called for more costume assistants than we could provide so I was offered the position for the day. I arrived during load in and helped organize all costumes in the dressing rooms. I then pressed each costume and sprayed it with a combination of vodka and water to minimize odor.

During the performance I was assigned to three chorus members to be their assistant. I placed their costume changes in specified spots backstage and helped them in and out of their wardrobes rapidly between scenes. It was such a magical experience to be part of such a large production. This was one of the highlights of my time at the Vilar.

## **Rental Management**

A large source of income for the Vilar is through rentals. Buhler, the theatre manager, oversees all rentals from initial contracts to day-of execution. I assisted her in

writing contracts, giving tours, and handling all logistical needs. One rental that I was given full responsibility of was the Mountain Travel Symposium (insert). This event, held in Beaver Creek this year, is a conference for mountain resorts from all over the world. They come together in a different resort each year to network and see what is new in the world of mountain travel. The Vilar hosted two days of sessions in the theater with many different keynote speakers. We also provided the continental breakfast. During these two days nearly 1500 people came through the Vilar. It was a hectic few months of preparation with much correspondence over contractual issues and food and beverage decisions, but the events went smoothly and many people were exposed to the Vilar for the first time.

### **Vail Valley Foundation**

One advantage of my internship was the opportunity to work not only at the Vilar but also the Vail Valley Foundation. I worked with the development and marketing teams there on many projects.

I created press releases and edited ad markups for the marketing team. The Foundation sponsors a “Street Beat” concert series in the winter. These free concerts are held at various places in Vail Village. I also created radio scripts for each show and took them to the two local radio stations in Vail Valley. Another task of mine was to create press releases to run in the Vail Daily.

While I assisted the development team with work pertaining to the Vilar, I also helped with events specific to the Foundation. One perk of being a donor to the Foundation is the chance to ski “first tracks” a few times throughout the ski season.

These donors are given the chance to ski before the mountain opens and then attend a breakfast. I helped organize one of these events, which was a great way to meet donors and see such a unique development event.

The Vail Valley Foundation presents the Vail International Dance Festival every summer. Preparations for this begin far in advance. I helped the festival manager, Martha Brassel, create profiles of the dance companies coming this summer and sent out direct mailings to patrons of the dance festival.

## **Overview**

My internship was very helpful in implementing practices learned while at the University of New Orleans, especially in development and marketing. Every day was different. While at times I did perform clerical “intern” tasks, I was able to infiltrate and act as a true employee of the Vilar. My experience there truly showed me what it is like to work for a performing arts presenter, which is what I have always wanted a chance to do. So much more goes on behind the scenes than I ever could have imagined. To be a part of it was the perfect intern experience.

## **Chapter Three**

### **S.W.O.T. Analysis**

The following SWOT analysis is based upon my time interning at the Vilar Performing Arts Center in 2011. The Vilar has many strengths but weaknesses do exist. There is great opportunity for growth but this exists in the face of threats.

#### **Strengths**

##### **1. Location & Physical Structure**

The Vilar Performing Arts Center is located within one of the nicest ski resorts in the world, Beaver Creek. One could not ask for a more beautiful location. Hundreds of thousands of people come to Beaver Creek all year long whether it is summer or winter to enjoy its beauty. Coming to the Vilar is a treat architecturally as well as culturally. The theatre is stunning. Nearly every performer that enters in the Vilar comments on the beauty of the location and the splendor of the theatre.

The theatre is an intimate size of 530 seats. Many of the Vilar's performers rarely play such small venues, but it is such a wonderful place for the artists that many return to play again and again.

The Vilar pays close attention to the comfort of each audience member. The seats are roomy and very comfortable. The bathrooms are always clean and have many stalls to accommodate an intermission rush to the facilities. The theatre is easily accessible to



those in Beaver Creek and Vail along with the surrounding area. The acoustics in the theatre provide a perfect listening experience.

## **2. Development**

The Vilar is very fortunate to have very loyal, generous donors. The Vilar received \$1,232,500 in donations from patrons in 2010-2011. This money helps underwrite shows that the Vilar could never afford solely based on ticket sale revenue. This money also goes toward capital improvements, educational outreach, and operational funds. Many board members and grand patrons provide strong connections to many opportunities of wealth in the Valley including gaining corporate sponsors.

The Vilar Performing Arts Center is extremely fortunate to be very well funded. This is definitely beneficial when it comes to reliance upon ticket sales. Theoretically, ticket sales are not the most important source of revenue. In 2011-2011, ticket sale revenue was less than the total of donations and contributions. This creates great programming freedom. The Vilar can present performances to expand its audience's repertoire and take some chances without fearing that a failure to sell out means a failure financially.

## **3. Tourist destination**

The Vilar is located within a resort, which automatically sends hundreds of thousands of people past its doors every year. While the Colorado Rockies may seem remote, more people pass by the Vilar's doors than the doors of many urban performing arts centers. People on vacation are frequently in hunt for nighttime entertainment and

Beaver Creek has the Vilar built in for this purpose. One can have a day of skiing followed by a fabulous meal and a high profile concert all within Beaver Creek Village.

#### **4. Staff**

The staff at the Vilar is one of its greatest strengths. Each staff member contributes a unique set of skills to the Vilar. Theatre manager Gena Buhler comes from New York where she acted as an agent. Her theatre savvy and organizational skills along with her New York connections have set the Vilar leaps and bounds ahead of other entertainment venues. Executive Director Kris Sabel has strong connections with the Vilar's patrons and a clear vision of the future of the Vilar. Box Office Manager Larry Matthews has been at the Vilar since its opening. He has personal relationships with most all of the Vilar's regular attendees. Frequently, patrons drop off gifts to Larry in thanks for his hard work and personal attention to each patron.

Most importantly, from the part-time staff to the boss, everyone at the Vilar truly believes in its mission and loves the theatre. This accounts for a strong, united staff.

#### **5. Multiple Box Offices**

The Vilar Center opened a second box office location during my internship. Located just 12 miles east of Beaver Creek is another large ski resort, Vail. Vail is much larger than Beaver Creek yet does not have a performing arts center or anything comparable other than an amphitheatre, which is unusable during winter. The Vilar opened a box office in Vail Village to draw another audience. This box office had a ribbon cutting ceremony for patrons and staff with Marvin Hamlisch cutting the ribbon.

Having two box office locations creates much more exposure and convenience for visitors to the Vilar. People staying in Vail who may have never known about the programming at the Vilar now have a place to walk by and get information about shows as well as pick up tickets.

## **6. Bar**

During my internship, the Vilar made a major positive change: they began to allow drinks inside the theatre during performances. There has always been a cash bar in the lobby open prior to performances and during intermission. This winter, the board of directors voted to allow drinks inside the theatre. Some were concerned about possible spills and damage to the theatre. Others were concerned about noise from ice and drinks creating a disturbance. So far, neither has been a problem and bar revenue has tripled. This unexpected source of revenue has been a bolster to the budget and continues to grow and surprise all involved. It has been a great change.

## **7. Partnerships**

Within the Vail Valley, many wonderful non-profit organizations exist. The Vilar has strong partnerships with many of them as other organizations frequently need to use the Vilar's theatre for their programming. These organizations include the Bravo Music Festival, Vail International Dance Festival, and the Vail Symposium. These partnerships increase the amount of strong programming at the Vilar and bring in new audience members who frequently return for Vilar events after seeing something from one of our partners.

## **8. Vail Valley Foundation Merger**

The merging of the Vilar with the Vail Valley Foundation has helped the Vilar in many ways. The Foundation is the largest non-profit organization the Valley and has a large staff and donor pool. Most free, public events are produced by the Foundation. They have greater resources than the Vilar alone and a huge following. By uniting these two great cultural forces in the Vail Valley, a Mecca of cultural opportunities ensues. The Foundation has a huge staff to support the Vilar beyond the means of the Vilar alone. Also having access to supporters of the Foundation greatly expands the reach of the Vilar.

## **9. Unique Location**

The Vilar is the only theatre of its size in the Valley. This exclusivity creates a need for the Vilar and makes it the only option for many people and activities. Local theatre and dance companies must use it for recitals. Many conferences must use it for speeches. This generates strong rental revenue and great exposure for the Vilar.

## **10. Volunteers**

The Vilar has over 300 volunteers who contribute greatly to the success of the Vilar Performing Arts Center. These volunteers serve as ushers, street team members, freeze team members and as needed for special events. These volunteers return year after year to help the Vilar function. Without them, the Vilar could not exist. Many of the Vilar's volunteers are also strong donors. There is almost a sense of being elite for those

who volunteer here and many new people try to get involved with the Vilar every year. It is quite a luxury to have a waiting list of volunteers.

## **11. Concierge Program**

As the Vilar is in a resort full of hotels, strong relationships with concierges have really helped fill seats. The Vilar has a program that rewards concierges for every booking they create for their clients. In return, they receive free tickets to events. This helps bolster an effort on behalf of concierges to send clients to the Vilar and helps the Vilar grow its audience.

## **Weaknesses**

### **1. Vail Valley Foundation Merger**

The merger of the Vilar Performing Arts Center with the Vail Valley Foundation has caused much strife. The main problem is that the Vilar now cannot make decisions on its own. The Vilar executive director must answer to the Foundation's executive director. All decisions must be run through the Foundation before the Vilar can act. This hinders productivity and creative freedom at the Vilar. Most at the Foundation are not strong supporters of the arts and do not understand how to run a performing arts center, yet now have control of the Vilar.

One huge instigator of these problems is actual location. The Foundation's offices are located at the base of Beaver Creek in Avon, CO. Though it takes but ten minutes to drive down the mountain and get to the Foundation's offices, it at times seems

a world away. Not being in the same location creates extreme communication problems. Frequent conflicts erupt and no one is in the same place to resolve them.

The Foundation places much stronger preference on their events, especially the upcoming ski world championship in 2015, above the Vilar. These cause staff meetings, which all Vilar employees must attend, to be nearly entirely focused on Foundation activities with the Vilar as just an afterthought.

This issue resonates throughout the Foundation and causes problems in marketing and development as well. While it is the responsibility of the Foundation's marketing team to market Vilar events, Vilar events nearly always seem to take second place in importance. The same goes for development. The Foundation has a wonderful, strong staff yet the addition of the responsibilities of the Vilar as well has caused them to be stretched rather thinly.

## **2. Small Staff**

The Vilar has only 8 fulltime employees. These 8 individuals are exceptional at their jobs but the Vilar could most definitely use a larger staff. This would allow the current employees to focus more on their important tasks. Currently, the Artistic Services position is also in charge of all outreach, which could be a fulltime position on its own. Also, she serves as an assistant to the Executive Director. The Executive Director needs his own fulltime personal assistant. This would clear his schedule of administrative tasks and allow him to focus more on important issues.

Also, the Vilar desperately needs its own in-house marketing and development team members. This would free up Foundation staff's time and allow a serious effort for marketing and development efforts for just the Vilar.

### **3. Ticketing Software**

Currently, the Vilar uses Choice Ticketing Software. This outdated program is the cause of many disgruntled box office agents as well as customers online and in person. The Vilar has been given permission to find a new ticket provider but is in serious conflict with the Foundation over what to select. Choice is offering a major upgrade to a cloud server and many more amenities. This is what the Vilar staff would like to do. However, the Foundation is adamant that the Vilar leave Choice behind. They have heard patrons complaining about Choice for many years and will not consider it to be an option. This conflict has been going on since my first day in January and is yet to be resolved.

### **4. Reputation**

The Vilar, like many art institutions, struggles with being perceived as “stuffy.” While the Vilar programs many events specifically for a younger demographic like jam bands such as Keller Williams, Leftover Salmon, and Elephant Revival, many still do not see the Vilar as an option for themselves. The Fall Underground Sound series has helped to remedy this yet it will take time and audience cultivation to make the Vilar a hip destination for people under 40. Serving alcohol during the performances is also helping.

## **5. Location**

While the location of the Vilar is a strength, it is also a weakness. If one is not on vacation or living here, it is quite difficult to come just for an event. One must travel through the mountains in frequently poor road conditions. The location also hinders some performers from coming to perform as it is just too out of the way or cannot be included in their routing unless they are playing Denver and Salt Lake City.

## **6. Ticket Price**

Shows at the Vilar are not cheap. The limitation of just 530 seats to sell causes ticket prices to be rather high. Even less costly bands cost more to see here than at other venues. Many people dismiss the Vilar just on price alone. To come see a show here is quite a luxury. Summer concerts can cost as much as \$175 to attend which is not an option for many people.

## **7. Small Stage**

The Vilar has a much smaller stage than most performing arts venues which forces touring shows to either scale down their sets and performances or not be able to perform at the Vilar at all. The stage is underground and when under construction could not be as deep as originally planned. This causes many problems in large Broadway style sets and for dance companies who cannot all fit on stage. Some shows simply cannot be performed at the Vilar.



## **8. Altitude**

The Vilar Center is located at 8100 feet above sea level. When one arrives here, it takes a while to adjust to the altitude. Simple activities like climbing stairs become quite difficult. This especially affects performers at the Vilar who usually arrive just hours before they go on stage. Dancers and musicians must still perform despite the lack of air. There are oxygen tanks backstage used to help revive winded performers. Rarely is it such an issue to stop a show, but performers definitely struggle and comment on the altitude frequently.

## **9. Name**

The Vilar Performing Arts Center has many issues with its name. Foremost, the name “Vilar” simply means “criminal” to many. The naming donor, Alberto Vilar, who is now in prison for embezzlement, does not bring good connotations to the name.

Also, the Vilar was first called the Vilar Center for the Arts. This name remains on many signs through Beaver Creek. The Vilar is also known as the Vilar to most, as I have referred to it in this report. The marketing team is trying to brand it as the VPAC, but so far it has not overpowered the other names.

I conducted much research on the Vilar’s Google presence to find that its many names are causing much confusion online.

## **Opportunities**

### **1. Expand Programming**

The Vilar has recently received a large contribution from the Beaver Creek Metro District to support programming. This contribution of \$1 million has enabled the Vilar to book bigger names such as Sheryl Crow for the summer concert series. This gift will likely be yearly and the Vilar can continue to bring more expensive acts and higher profile performers, into Beaver Creek.

### **2. Rentals**

The Vilar made over \$100,000 in rental income in 2010-2011. This could easily grow as people have loved having their events at the Vilar. The space is beautiful and rental friendly if seeking a venue of its size, and the Vilar should try to book more rentals. Many conferences come to Beaver Creek and just use hotel ballrooms for events. These events would be great at the Vilar and the Vilar should seek these out.

### **3. Vail Expansion**

Now that the Vilar has a box office in Vail, the Vilar is poised to gain many more audience members. Vail has many strict regulations on signage in its Villages. If the Vilar could reach an agreement with them and begin to advertise in Vail, many more people could attend shows at the Vilar. A shuttle from the Vail box office to the Vilar on show nights was tested during the winter with great success. The Vilar should continue to expand in Vail; the opportunity there is huge.

## **Threats**

### **1. Other Resorts**

Beaver Creek is located near many other ski resorts including Vail, Aspen, Breckenridge, and Keystone. All of these resorts fight for tourists' money each year. So many options for ski vacations in this one area threatens Beaver Creek's visitor numbers hence how many people will stay in Beaver Creek and likely visit the Vilar.

### **2. Exclusivity Contracts**

When performers book shows in the Rockies, frequently their contracts with other venues prevent them from playing in other venues within 100 miles. This stops many great performers who are near Beaver Creek from playing in the Vilar if they are booked at Red Rocks Amphitheatre, Aspen's Belly Up Theatre, or other nearby venues. Even gigs in Denver can prevent artists from playing in Beaver Creek.

### **3. Weather**

The weather in the Colorado Rockies is anything but stable, especially during the winter. During my internship, there were nights where Beaver Creek would get 10+ inches of snow. The main issue is the interstate from Denver to Beaver Creek where most come from to visit Beaver Creek. One part of I-70, the Vail Pass, frequently closes with just the slightest snowfall due to dangerous road conditions. This road closure keeps not only attendees to the Vilar but also performers from getting to Beaver Creek. The

performance by the Colorado Symphony Orchestra was cancelled due to snow this past season. All money had to be refunded. On one of the Vilar's biggest nights of last season, Wynonna Judd, an all out blizzard ensued. The show went on but many ticket buyers could not make it to the theatre. Every day of the winter season, the Vilar must consider the weather as a threat.

#### **4. Economic Problems**

The past few years of economic downturn have massacred ticket sales in the arts. The Vilar has suffered along with all other arts organizations. Shows that would sell out every year now struggle to fill seats. When finances are tight, luxuries like performances at the Vilar are among the first to be cut from a family vacation, if not the vacation entirely. This has hindered ticket sales greatly at the Vilar.

#### **5. Aging Audience**

The Vilar has a predominately older audience of people 60 plus. This audience is aging and the younger audience is not growing quickly enough to fill the gap. If the Vilar does not cultivate a younger audience, the majority of seats will be empty.

## **Chapter Four**

### **Best Practices**

The best practices of a non-profit organization are as applicable to the Vilar Center as they are to any other non-profit organization. By adhering to these basic principles, the Vilar center could improve upon its management structure, evaluate its performance, and perform more efficiently. The best practices noted here are described in Managing the Nonprofit Organization by Peter F. Drucker, 2010 Arts & Culture Report by WealthEngine and Managing Nonprofit Organizations in the 21st Century by James P. Gelatt.

#### **1. Commitment to Mission Statement**

Drucker bases his entire mantra on the “mission coming first.” This consistency to stay true to one’s mission statement is only effective should an organization have an operational mission statement. If it is not specific, Drucker claims it is simply just good intentions. Drucker states:

A mission statement has to focus on what the institution really tries to do and then do it so that everybody in the organization can say, this is my contribution to the goal.

Drucker has three “musts” of a successful mission: opportunities, competence, and commitment. Every mission statement must reflect all three or it will not mobilize the organization to reach its goals (Drucker 1-14).

The Vail Valley Foundation’s mission "To enhance and sustain the spirit of the Vail Valley by providing leadership in athletic, cultural and educational endeavors" is

now also the mission of the Vilar. The Vilar's former mission statement "to promote an appreciation of the arts" has been totally lost. Having to change one's mission statement changes the entire purpose of the organization. The Vilar continues to promote arts' appreciation but has to theoretically adhere to another mission altogether.

Without a solid mission statement to stand upon, the Vilar may lose its focus and purpose. Ignoring the new mission statement may keep the Vilar more aligned with what it is meant to do but the organization must find a way to do both; an organization cannot stand upon an unclear mission.

## **2. Marketing Strategy**

Drucker believes that an organization needs four things for success: a plan, marketing, people, and money (53). An effective nonprofit must include marketing into the design of service. The design of the proper marketing strategy for a nonprofit is the first thing to be completed. Market knowledge of the nonprofit's base is essential. Further, a marketing plan of specific goals and objectives and acceptance of marketing responsibility, to take one's customers seriously, must exist to succeed (56). In the arts, performances are booked well before any customer has committed to purchasing a ticket. This makes defining the audience and marketing to the correct demographic more important than all other aspects (60).

## **3. Finding New Donors**

A necessary endeavor for nonprofits is to think outside the box to identify, engage, and solicit donors (Knight 19). One organization which has done this

successfully is Signature Theatre in Washington D.C. This Tony award-winning nonprofit professional theatre has a mission to produce contemporary music and plays. It reinvents classic musicals, develops new work, and reaches its community through engaging educational and outreach opportunities. Sarah Jaffe, Signature's Director of Development, has led a new frontier in development for her theatre. Instead of following the traditional moves-management model of turning single ticket buyers into subscription holders or returning multiple times, Jaffe treats each single ticket attendee as a "theatre insider," allowing him or her special privileges and a feeling of partnership with the theatre. Her new model for this cultivation includes:

- Identifying frequent single ticket purchasers
- Assessing giving potential
- Beginning cultivation process (invitations to talk back sessions, personal notes on seats, greeting at performances, etc.)
- Making the ask (20)

#### **4. Keeping Development Personal**

The world of development has become overrun with internet based solicitation via emails and social media. The Signature has created a new strategy to encourage online donations with incentives such as free drinks at the theatre bar. This has reduced direct mailing costs immensely. Development Manager Emily Hill stated, "There are always people who just want to write a check. They want to own the transaction from start to finish, and know that 100% of the donation is going directly to Signature and our programming."

Signature uses an online donation program, Network for Good, which takes a percentage of the donation to its own operational cost. This small percentage, only 3%, is minimal to ensure that each donor feels secure that his or her donation goes directly to the theatre (19).

A personal follow up to an online interaction is essential. When any donation come sin via the internet, a personal contact must be initiated to thank the donor and ensure he or she feels that his or her contribution has been appreciated (23).

## **5. Productive Meetings**

The Vilar Center and the Vail Valley Foundation come together for frequent meetings that leave most attendees feeling that time has been wasted. According to James Gelatt, author of *Managing Nonprofit Organizations in the 21st Century*, the solution is not to abandon meetings altogether but to make them productive (Gelatt 170). Meeting necessity should be questioned, as it may not be totally necessary to conduct a meeting for every whim. The answer is to make each meeting significantly productive by setting a goal for each meeting and ending once that goal is achieved.

The meeting convener must set the tone for the meeting and more importantly the agenda. The convener must do the following:

- Inform all participants of the meeting's time and place.
- Prepare and distribute a written agenda.
- Open the meeting, reviewing the agenda, so that each participant knows by what measures the meeting will be judged to have concluded successfully.



- Conclude the meeting with a summary of what was discussed, highlighting tasks, which were agreed upon, timeframes, and dates for future meetings (177).

Should the Foundation and the Vilar adhere to these suggestions, meetings would be much more productive and much less agitating.

Meetings will most likely include the following important members: silent observer, middle child, willow, and leading lady/man.

The silent observer sees it his or her responsibility to say little or nothing and to simply evaluate the meeting. The silent observer may have little interest in the outcome or just not have any opinion on the matter. Likely, this participant should not even be present. While he or she may not verbally contribute, he or she can act as a warning to the convener as to what is not grabbing the attention of the meeting participants (173). The middle child plays a conciliating role of mediation. This individual may be very helpful in a meeting acting as a peacemaker and seeing both sides of a conflict fairly (174). The Vilar employees who are responsible for technical and facility management act as this silent observer. Most meetings have nothing to do with their jobs, yet they must attend. That they have little interest in the meeting and this sit silently is an indicator that the meeting is not grabbing the participant's attention.

The willow acts as a conformist and will "blow whichever way the wind blows". He or she may be a problem if acting to simply please the masses or the convener. Many Vilar staff simply just go along with whatever the meeting's goal is just to speed the pace of the meeting.

The Leading Lady/Man is one individual who enjoys the attention of the meeting to be focused on him or herself. The Foundation is full of very enthusiastic, gregarious

individuals who at times portray this role. Meetings can be dominated by one or two individuals who steal the spotlight and leave the Vilar staff waiting for an end (175).

Gelatt believes that a meeting will be productive should one follow these tips:

- Prepare a specific agenda.
- Vary the type and place of meeting.
- Make use of visual aids.
- Adhere to the time.
- Don't just end the meeting; bring it to a close.
- Provide a treat.
- Be sensitive to when it is the best time to hold the meeting (178).

These basic, simple meeting guidelines will enhance the performance of any nonprofit by boosting productivity and morale amongst its employees. Foundation and Vilar staff meetings would benefit immensely by following these guidelines.

## **Chapter Five**

### **Recommendations**

Based upon my time at the Vilar Center, I propose the following recommendations in management, marketing, development, legal applications, and financial management.

#### **1. Management**

The highest priority must be given to sorting out the relationship between the Vilar and the Vail Valley Foundation. This merger has the potential to be great but is having a difficult time melding. First and foremost, the Executive Director of the Vilar and the President of the Vail Valley Foundation must sort out whatever differences they have and formulate a way in which to work together. I believe that the Executive Director of the Vilar should have full control of the Vilar and not have to answer to the President of the Foundation. Having to obtain approval for artistic programming and other Vilar activities is simply unnecessary and unproductive. The Foundation should let the Vilar run itself. While the Foundation is full of extremely smart, talented employees, it is not an arts organization and does not know the nuances of working in the performing arts.

Along with this understanding, the Vilar should hire its own in house marketing and development staff. Having these employees work for the Foundation and be in the office of the Foundation while working on Vilar responsibilities is causing confusion and frustration on both the Vilar and Foundation.

Mergers can be difficult and this is no exception. According to Gerri Knilans of the Global Consulting Partnership:

The primary reason many mergers and acquisitions do not deliver longer-term value is because they lack a strong cultural-integration plan. Like people, acquired organizations go through a change curve immediately after a deal is made, and the systems, process, and programs that underpin the acquired company's culture are heavily scrutinized. All too often, these are quickly replaced. That's because the acquiring company spends little time planning and leading through this critical change curve. Leaders fail to realize integrating cultures is not a short-term task and does not happen immediately. Rather, it takes time to understand what the newly formed entity will look like and put a management team in place that is both persistent and aligned as it guides the organization, practices, and people toward the established vision (Knilans 1).

It seems that the Foundation and Vilar came together without this cultural-integration plan and now are operating separately but together without harmony. Instead of entirely eliminating the Vilar's previous methods, the Foundation should adopt the Vilar's processes and leave it to its own decisions (3).

## **2. Marketing**

The Vilar has made great strides in marketing in the past year. The Beaver Creek Village gave permission to the Vilar to advertise in kiosks around the Village, at signs by ski lifts, with banners on light poles, and with large posters outside the Vilar. This presence in the Village has greatly increased the number of walk-in customers. There are a few more places the Vilar should gain permission to advertise in Beaver Creek.

Parking on the mountain is very limited and most visitors park in lots at the base of Beaver Creek. Shuttle buses run continuously taking skiers up the mountain. The Vilar should hang posters in the bus stops where people seek shelter from the snow while

waiting for the bus and inside the bus as well. Thousands of people would see these signs while just waiting around for transportation.

The Vilar's rapidly aging audience seems to be well informed of Vilar activities. The younger demographic is who needs information. The Vilar should launch a separate marketing campaign geared to potential audience members aged 35 and younger. During the ski season, thousands of seasonal employees flood the Valley. Most could not afford a typical night at the Vilar but could afford on certain lower priced ticket nights. The Vilar should put together a ticket package for these shows for seasonal employees. This would fill seats and cultivate this younger audience into future patrons. Social media should be heavily used as it is free and where this demographic gets most of its information.

One hitch in the marketing plans of the Vilar is inconsistency in name. The Vilar is called the Vilar, VPAC, Vilar Center for the Arts and the Vilar Performing Arts Center. Even box office agents answer the phone with different versions of the name. The marketing team should decide which name to brand the Vilar with and a plan with which to do so. It seems that the marketing team favors VPAC (pronounced V-PAC) but it comes off a bit trendy. While it deemphasizes the tainted Vilar name, not many of the Vilar's long-term patrons will likely take to it. When marketing towards the younger set, VPAC should be used and hopefully it will catch on and become the known name of the Vilar.

The Vilar should use experiment with online sellers like Groupon and Living Social. These web sites are quite popular in Denver and the Valley. The Vilar should pick a show with troubled ticket sales and try to sell it out on one of these sites. This

would bring a whole new set of people to the Vilar who would likely come back for more shows in the future.

### **3. Development**

The Vilar's financial freedom speaks well for its development situation. Direct mailings seem to be working well and should be continued. Personal relationships with major donors abound and will continue.

During my internship, the black tie gala event to raise money for the Vilar that is held annually was cancelled last minute as Anna Netrebko, famed opera singer, cancelled her performance. The entire night was then cancelled and thousands of dollars were refunded. This put a large dent in the Vilar's projected development funding. The season was not too badly affected financially by this abrupt cancellation yet many patrons were travelling from all over the country and even overseas to attend the event. Worry abounds that these disappointed travelers may not plan to attend in the future. To encourage such people to attend next year, once the gala is planned and the entertainment booked, the development staff should personally call each person who bought a ticket for the cancelled show last season and invite them to attend this year. Hopefully this personal interaction will ensure potential guests that the Vilar is truly sorry for last year's blunder and would really appreciate their continued support.

#### **4. Legal Applications**

During my internship, I did not encounter any legal activity or information. It seems that all is in accordance and those dealing with such matters should continue in their efforts.

#### **5. Financial Management**

The Vilar's financial team is that of the Foundation. All money for the Foundation and Vilar is pooled together and allocated as necessary. This creates a great sum of money to be divided but seems to be working. The Vilar's fiscal year ends in September. A yearly budget is created and updated frequently. Monthly, the Vilar meets with the Foundation to reforecast its budget. The biggest change in monetary matters during my internship was in food and beverage revenue. Once the Vilar began to allow drinks in the theatre, food and beverage sales skyrocketed. With the frequent option to reforecast, it was simple to change the budget without having to end the year with great variance.

One change I would recommend is in regard to petty cash and daily spending. All monies must be run through the Foundation, which is located down the mountain from the Vilar. This inconveniences many, especially the food and beverage team who must go out nearly everyday to purchase items for artistic services and special events. Someone at the Vilar, perhaps the theatre manager, should be given domain over Vilar petty cash expenditures. Then monthly, she should meet with the financial team at the Foundation to settle finances and deal with errors. This would save an immense amount

of time for those who must constantly run back and forth from the Vilar to the Foundation and would grant the Vilar a bit more independence.



## **Chapter Six**

### **Contributions**

#### **1. Short Term**

Throughout my time at the Vilar, I contributed to many short term projects. One project I started work on during my first week at the Vilar was the upcoming rental of the Vilar by the Mountain Travel Symposium. I met the Mountain Travel representatives and gave them a tour of the facility. For the next three months we communicated, negotiated, and eventually executed three full days of meals and events at the Vilar. It was fulfilling to see the product through from start to finish. Hopefully this contribution turns into something long term and the Mountain Travel Symposium will return to Beaver Creek again.

Another frequent task I completed was that of direct mail. The Vilar uses direct mail primarily to contact donors. I spent many days printing, cutting, stuffing, and mailing donation forms to the Vilar and the Foundations thousands of friends.

Daily I had the task of updating our marketing materials around Beaver Creek. I would change out posters for upcoming shows and update the signs at the ice skating rink and ski lift.

My contributions to the Foundation's marketing team were in the form of press releases, radio scripts, and proofing ads. These tasks lead to making great contacts in the press of the Vail Valley and the joy of seeing one's work in the newspaper or hearing it on the radio.

My day to day work at the Vilar always consisted of working for some bit in the box office. I sold tickets, answered the phones, and helped visitors walking in by showing them the theatre. I am very knowledgeable now in the Choice ticketing software program.

I also had the joy of planning the volunteer party all on my own. I arranged for catering, drinks, and prizes for a fun trivia game. Over 100 volunteers attended the event and all left hopefully feeling very appreciated. I loved getting to know the volunteers and planning their party was such fun.

Another party I helped with was that for the Vilar's patrons. The Patron Party is held every year in appreciation of the Vilar's highest donors. I helped plan décor, food, and book entertainment. The event was very sophisticated. It was held on the stage at the Vilar and featured a very small jazz concert. I also created the party favor, a compilation CD of songs by performers from the Vilar 2010-2011 Winter season..

One contribution I was glad to make and happy to learn was financial. I was given the responsibility of tracking all expenses and keeping a very clean log of all expenditures. I did not have much experience in this field and am glad now to be familiar with bookkeeping.

I had the opportunity to help with the Vilar's educational outreach by assisting in events like Opera Colorado's school performances. By just providing logistical support, I helped many local students see their very first opera.

## **2. Long Term**

While at the Vilar, I also made long term contributions in many facets. One such contribution was the introduction of FourSquare to the marketing team at the Vilar. I planned a promotional event at the Infamous Stringdusters concert on March 29. Anyone who checked in received a free drink at the bar. The Vilar plans to continue these promotions during the fall Underground Sound series and try it again next winter. During my time in the box office, I created a box office manual for all agents. It contains detailed step by step instructions on how to log in, sell tickets, print reports, and other box office tasks such as turning on lights and unlocking doors. All new agents use this manual to learn their role in the box office.

One activity I did frequently during performances was setting up and running a “Listen Up!” listening table in the lobby. There one could hear music from upcoming shows and ask questions about future performances. I created a template to be used to create information sheets about future artists. This template is now continually used at the Vilar to create promotional material about performers at the Vilar.

One long term project I continuously worked on and still helps the Vilar today was that of research. I embarked on a large study of the Vilar’s presence on the internet. Using different versions of the Vilar’s name including VPAC, Vilar Performing Arts Center, Vilar Center for the Arts and more, I gathered essential information for the web team at the Foundation to improve the Vilar’s web presence. Since then, the Vilar performs much better when googled.

A fun task that left a lasting impression was helping plan future seasons at the Vilar. Mainly used just as a representative of a younger demographic, I helped the

Vilar's executive director decide whom to book for future shows. The summer of 2011 lineup reflects conversations we had throughout the winter. I look forward to seeing how the concerts sell and what will be booked in the future.

For the Vilar's educational outreach projects, I created a master list of all local schoolteachers and music teachers. This list will be continuously used to contact local teachers about activities for their students.

All in all, I feel like my strongest contribution to the Vilar was simply my enthusiasm and positivity mixed with a fresh, Southern perspective. Of those working at the Vilar, I definitely filled a place that was missing: that of a young, idealistic, arts enthusiast. I truly think my energy and optimism helped all employees get through a grueling winter season. I started my internship soon after New Years. All employees had spent their entire holiday season at the theatre, at times doing two shows a day. My fresh perspective and non-jaded views really uplifted many worn out employees. Having an intern to help do simple yet tedious tasks allowed fulltime workers a chance to breathe and do what work was truly important. I am very aware that it takes contributions at all levels to perform successfully, especially in a nonprofit arts environment. Simply loving the product and lending a hand is the most important contribution I could have made.

## **Conclusion**

My time at the Vilar Performing Arts Center could not have been a more perfect exposure to a non-profit arts presenting organization. The skills learned while at the University of New Orleans were put into practice. The courses I took in development, marketing, and other arts topics really prepared me to acclimate to the work climate at the Vilar. The employees of the Vilar were more than helpful in making me feel like a real part of the staff, which allowed me to really contribute my skills.

While I think the Vilar Performing Arts Center is an amazing organization full of phenomenal employees and excellent programming, the organization has room to improve. The main barriers exist in communication with the new parent organization, the Vail Valley Foundation. These problems can be amended with honesty and open communication. Hopefully, the Vilar and the VVF will continue to merge successfully.

When I accepted this position and moved to Colorado, I expected the Vilar's audience to be full of tourists on a ski vacation. To my surprise, the majority of attendees are residents of the Vail Valley. The local support in Vail is unbelievable. So much community strength and wealth allow for a multitude of non-profits to succeed.

If I could do my internship all over again, I would without a doubt return to the Vilar Performing Arts Center and do it all over again. It is just the type of organization where I have imagined a career. I feel so fortunate to have been given such a great opportunity to see all aspects of this organization.

## Works Cited

*1998 Commemorative Program*. Avon, CO: Beaver Creek Arts Foundation, 1998. Print.

Alberto W. Vilar. New York Times. Web.

<[http://topics.nytimes.com/topics/reference/timestopics/people/v/alberto\\_w\\_vilar/index.html](http://topics.nytimes.com/topics/reference/timestopics/people/v/alberto_w_vilar/index.html)>.

"About the Foundation." *Vail Valley Foundation | Welcome*. Web. 11 July 2011.

<<http://www.vvf.org>>.

Drucker, Peter F. *Managing the Nonprofit Organization: Practices and Principles*. New York: Harper Paperbacks, 2009. Print.

Gelatt, James P. *Managing Nonprofit Organizations in the 21st Century*. Phoenix, AZ: Oryx, 1992. Print.

Knight, Steve, Kimberly Mullins, and Jeremy Wolf. *2010 Arts & Culture Report*. Publication. WealthEngine. Web. <<http://info.wealthengine.com/arts-culture-best-practices-pr.html>>.

Knilians, Gerri. "Mergers and Acquisitions: Best Practices for Successful Integration." Web.

"Vilar Center | About the Vilar Performing Arts Center." *Vilar Center | Home*. Web. 11 July 2011. <<http://www.vilarpac.org/vpac/info/about/>>.

## **Table of Appendices**

<b>Appendix A: New York Times' Article</b>	<b>55</b>
<b>Appendix B: VVF Organizational Chart</b>	<b>60</b>
<b>Appendix C: VVF Giving Levels</b>	<b>61</b>
<b>Appendix D: Vilar Center Seat Diagram</b>	<b>62</b>
<b>Appendix E: Ticket/F&amp;B Sales</b>	<b>63</b>
<b>Appendix F: VPAC Winter Insert</b>	<b>64</b>
<b>Appendix G: STARS</b>	<b>65</b>
<b>Appendix H: Google Search Results</b>	<b>66</b>
<b>Appendix I: VPAC Budget</b>	<b>73</b>
<b>Appendix J: VVF Income Statement</b>	<b>74</b>
<b>Appendix K: Listen Up!</b>	<b>75</b>
<b>Appendix L: Winter 2010-2011</b>	<b>76</b>
<b>Appendix M: Online Ticket Broker Sales</b>	<b>78</b>
<b>Appendix N: 2010-2011 Winter Tickets Sales Budget</b>	<b>81</b>
<b>Appendix O: Team Goals</b>	<b>84</b>

September 22, 2008

# **As His Fraud Trial Begins, Fallen Arts Patron Decries His Prosecution**

By **DANIEL J. WAKIN**

He sits abandoned and bitter in his luxury condominium at [United Nations](#) Plaza. The electronic monitoring bracelet is off his ankle, but he cannot travel without court permission, and his curfew is 11 p.m. Rage at the government seems to be [Alberto W. Vilar](#)'s constant companion.

Once a high-flying investor who rode the technology-stock bubble and spread his largess throughout the cultural world, Mr. Vilar tumbled off the stage on May 26, 2005, when he was arrested on charges of defrauding clients of his firm, Amerindo Investment Advisors.

With his trial opening on Monday — the same day his beloved [Metropolitan Opera](#) starts its season — Mr. Vilar sounds defiant about his legal troubles and still boastful about his past financial success. He is angry at prosecutors and the news coverage and disillusioned about those he once counted as friends.

“I’ve been fighting some charges I think are preposterous, and thank God they’re going to trial soon,” Mr. Vilar, 67, said, speaking slowly and quietly. The strict conditions of his \$10 million bail have been eased. “But I don’t lead a very normal life,” he said, “with the brutality of the criminal justice system on my back.”

Mr. Vilar had already suffered a fall from grace before his arrest, when arts institutions disclosed that he had failed to keep up with his pledges. The Metropolitan Opera — to which he promised \$20 million but, by his own admission, gave half of that — took his name off its grand tier; the Royal Opera at Covent Garden in London removed “Vilar” from its Floral Hall; the [Salzburg Festival](#) took his picture out of its programs.



Now the United States government will lay out the full extent of its allegations. Jury selection starts on Monday, with opening arguments on Thursday before Judge Richard J. Sullivan in United States District Court in Manhattan. The trial is expected to last seven weeks.

Mr. Vilar's business partner, Gary A. Tanaka, will also go on trial. "He looks forward to this long-awaited day in court and his opportunity to vindicate himself and his name," said Mr. Tanaka's lawyer, Glenn C. Colton.

The 12-count indictment alleges conspiracy to commit securities fraud, investment adviser fraud, mail fraud, wire fraud and money laundering. The combined prison terms would amount to more than 150 years.

In interviews several days before the trial, Mr. Vilar said a dispute with a client was trumped up into a criminal matter. He denounced prosecutors for saying early during the highly publicized case that \$5 million in allegedly stolen money was the "tip of the iceberg."

"You know what's missing?" he said. "Zero. The government is saying, 'None of your clients lost a penny, and you've got to go to jail for the rest of your life.' "

Mr. Vilar blamed his high-profile philanthropy for the prosecution. "If I had been another guy who said, 'Gee, put another [Picasso](#) on the wall,' they probably wouldn't have bothered me," he said. The United States attorney's office declined to comment, but government documents allege \$17 million has gone missing.

Mr. Vilar also finds it painful, he said, that the board members and cultural officials who benefited from his patronage have abandoned him. "The notion of presumed innocence doesn't exist," he added. "I'm disappointed to say that 99-point-X percent of people I knew haven't had the decency to pick up the telephone and say anything, like, 'My prayers are with you.' " Even members of his small family have turned their backs on him, Mr. Vilar said.

He said he spends most of his time alone in his 25th-floor apartment overlooking the East River and the United Nations, surrounded by the trappings of a cultural life. Legal documents and binders covering glass tables and the floor are the anomaly in his 5,500-square-foot living room, with its gold brocade drapes, marble floor, paintings and sculptures, and well-tuned Steinway baby grand piano.

A larger-than-life-size bronze statue of the child [Mozart](#) has pride of place. A reproduction of the Met chandelier hangs from the ceiling. A framed newspaper photograph showing Mr. Vilar in his old seat at the Met, A-101, sits on a side table. Recordings of the tenors Rolando Villazón and Fritz Wunderlich lie nestled in a CD player tray.

His life is a far cry from what it was in the mid-1990s, when he rode the market boom, especially in technology stocks. His funds soared in value, and the profits rolled in. Mr. Vilar's investment firm was managing \$9 billion, and his wealth at one point was valued at a near \$1 billion.

"We were the first investors in probably 15 household tech companies that made it," he said.

As his fortune grew, Mr. Vilar embarked on a giving spree, pledging some \$200 million in all to arts and other institutions. He was not shy about announcing his largess, often demanding naming rights for the projects he financed, even suggesting that he be recognized onstage at the Met. Some acquaintances cited a craving for attention and legitimacy; Mr. Vilar said he was trying to set an example for potential donors.

But when the stock bubble burst, starting in 2000, the value of his funds declined markedly. He began defaulting on pledges — by as much as half of what he had promised — though what he did distribute still makes him a major arts patron. Many institutions that were happy to take his money started keeping their distance.

One of the few to retain the Vilar name was the Vail Valley Foundation, which runs the Vilar Performing Arts Center in Beaver Creek, Colo. Mr.

Vilar gave about \$7 million toward the \$15 million cost of building it, said Harry Frampton III, the foundation chairman.

“We’re inclined to keep the name,” Mr. Frampton said. “It was a number of years ago he fulfilled his financial commitment. Last time I checked, he was still innocent.”

After his arrest bail for Mr. Vilar was set at \$10 million. He spent nearly a month in jail before rounding up enough pledges of assets from friends, including the Russian conductor [Valery Gergiev](#). (A tax lien prevented Mr. Vilar from putting up his apartment as a guarantee.) He was at first confined to his house except to go to church, the doctor and the like. Conditions were eased in the summer of 2007, although he still needs court permission to leave town. He has visited a relative in Puerto Rico and attended a Civil War re-enactment in Gettysburg, Pa.

These days, Mr. Vilar said, he spends 10 to 12 hours a day working on his defense. He reads, and he is writing a book about his investing career, philanthropy and legal case. “People would be shocked by the abuse of the justice system,” he said.

He occasionally attended the Met last season, catching perhaps a dozen performances, a far cry from the 100 worldwide he said he used to attend. “To the day I die I’m going to love opera,” he said. “Classical music has been the cornerstone of my life.”

Meanwhile his lawyers struggled to suppress a mass of evidence seized from Amerindo offices, with partial success. The case remains relatively narrow, focusing on two types of investment offerings.

The indictment accuses Mr. Vilar of inducing a victim in 2002 to invest \$5 million in a new Amerindo fund backed by the government to steer venture capital to small businesses, including biotechnology companies. He promised a quarterly return of \$250,000.

The investor has been identified in other court documents as Lily Cates, an heiress and the mother of the actress [Phoebe Cates](#). She and Mr. Vilar

were once close friends, and her investments with Amerindo reached \$18 million in 2000, the government said.

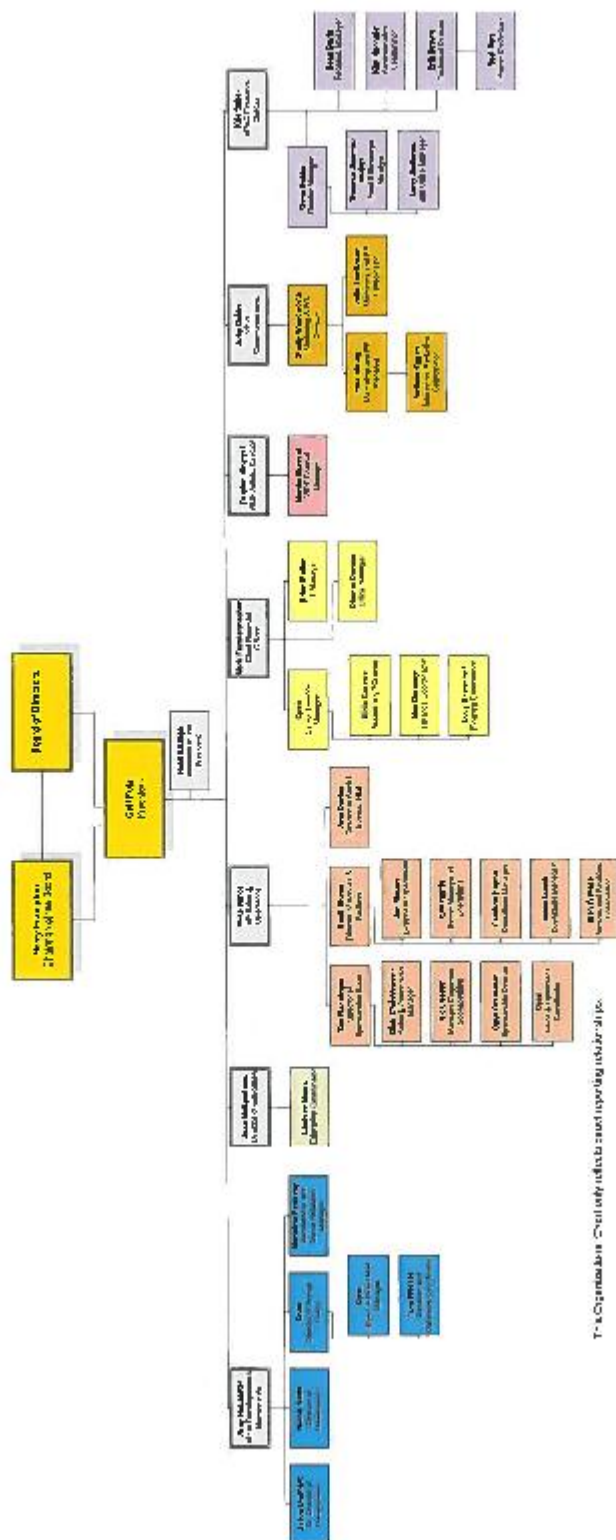
But, the indictment says, Mr. Vilar never had government approval for the fund and steered her money elsewhere, failing to redeem it when she asked for it. The government says that Mr. Vilar instead used her funds to make donations for his alma mater, Washington and Jefferson College in Washington, Pa., and the American Academy in Berlin; business and personal expenses; and the redemption of another customer's investment.

"There's no way they can prove that," Mr. Vilar said. "She made millions with the firm, and I had complete authorization to invest her money." He said that Ms. Cates later "got a bee in her bonnet about something" and began asking for her money back. "Next thing I know," he added, "she files a complaint that we had stolen her money." He said he had agreed to return her money only days before his arrest.

The indictment also accuses the two defendants of establishing a "sham product" called Amerindo Guaranteed Fixed-Rate Deposit Accounts. In those accounts, investors' money was said to be put in short-term debt instruments with little or no risk, high rates of return and liquidity. In fact, the government charges, the money was mingled with Amerindo's brokerage accounts, and investors were put off when they asked for their money back. Government documents say two sisters, Lisa and Debra Mayer, whom Mr. Vilar had known in Puerto Rico, lost \$12 million in the scheme.

"That's a 100 percent lie," Mr. Vilar said. He acknowledged that some of that money was put in equities, not debt instruments, but called that a regulatory matter and said the money represented less than 1 percent of the firm's overall assets.

In the interview Mr. Vilar promised to fight on. "There's no way in kingdom come we're even going to consider a plea bargain," he said. "That this can happen in the United States is beyond your wildest imagination."



# Vail Valley Foundation Giving Levels and Benefits

## General Fund

### Membership Benefits

	Champion Circle***	Legends Circle	Future Founders Club**	Directors' Circle	President's Circle	Vail Valley Member	Community Member	Supporting Member	Contributing Member
Benefits	\$10,000	\$5,000	\$2,500	\$2,500	\$1,250	\$500	\$250	\$100	\$1-\$99
Vail Valley Foundation Newsletter	X	X	X	X	X	X	X	X	X
Print Recognition	X	X	X	X	X	X	X	X	X
Membership Sticker	X	X	X	X	X	X	X	X	X
Membership Reception	X	X	X	X	X	X	X	X	X
Holiday Breakfast (Includes one FLFT day of skiing)	X	X	X	X	X	X	X	X	X
Gerald R. Ford Amphitheater (GRFA) Lawn Tickets †	10	8	8	8	4	2			
First Light First Tracks (early a.m. skiing privileges)	X	X	X	X	X				
2 Welcome Party Invitations to all VVP Athletic Events	X	X	X	X					
Borgen Family Patrons Plaza Access at GRFA	X	X	X						
Invitations to the Vail International Dance Festival Gala	2								
2 Key Seats at GRFA****	X								

† This represents total number of tickets to be spread over entire GRFA season

\*\* For donors up to the age of 50

\*\*\*\* Limited to 25 members

## Education - Gold Star Annual Fund

### Membership Benefits

	Education Champions	Education Legends	Education Directors	Education President's Circle	Gold Star Giving Committee of 100	Community Member	Supporting Member	Contributing Member
Benefits	\$10,000	\$5,000	\$2,500	\$1,250	\$500	\$250	\$100	\$1-\$99
Print Recognition	X	X	X	X	X	X	X	X
Membership Sticker	X	X	X	X	X	X	X	X
Newsletter	X	X	X	X	X	X	X	X
Membership Reception	X	X	X	X	X	X	X	X
Holiday Breakfast (Includes 2 slots FLFT skiing)	X	X	X	X	X	X	X	X
Gold Star Committee of 100 Membership	X	X	X	X	X	X		
Tickets to Education Performances - STARS, concerts	X	X	X	X	X			
Opportunity to meet Education event artists*	X	X	X	X				
Music Bus Tour & Ride Along	X	X	X	X				
2 Lawn Tickets for VIDI/CTB Night performance	-	-	X					
2 Reserved Seats for VIDI/CTB Night performance	X	X						
Recognition on Education Donor Plaque	X							

\*when available

## Vail International Dance Festival

### Membership Benefits

	President's Circle	Underwriting Circle	Diamond Dress Circle	Platinum Circle	Gold Dress Circle	Silver Dress Circle	Vail Valley Member	Community Member (Barn Assoc)	Supporting Member (Barn Assoc)	Contributing Member (Barn Assoc)
Benefits	\$50,000	\$15-\$40,000	\$10,000	\$5,000	\$2,500	\$1,250	\$500	\$250	\$100	\$1-\$99
Program Listing	X	X	X	X	X	X	X	X	X	X
General Admission Lawn Tickets †	-	-	-	-	-	6	4	4	2	
Reserved Seats (Sec. 1 & 4) ‡	4	4	4	4	4	4	2			
Observe a Closed Rehearsal/Artist Conversation	X	X	X	X	X	X	X			
Champagne Onstage Reception	X	X	X	X	X	X				
Invitations to Dance Gala	6	4	4	4	2					
VIP Reserved Seats to Gala Night (Sec. 2 & 3)	6	4	4	4	2					
Preferred Ticket Ordering	X	X	X	X	X					
Borgen Family Patrons Plaza Access	X	X	X	X	X					
VIP Reserved Seats (Sec. 2 & 3) ‡	16	12	8	4						
Special Gift	X	X	X	X						
La Tour Luncheon	X	X	X	X						
Invitations to Opening Night Party	6	4	2							
VIDF Parking Pass	X	X	X							
Underwriting Opportunities	X	X	X							
Champagne at your Reserved Seats	X	X	X							
Underwriting Recognition from Stage	X	X								
Bio in the VIDF Program	X	X								

† This represents total number of tickets to be spread over entire Vail International Dance Festival

‡ Does not include tickets to gala night

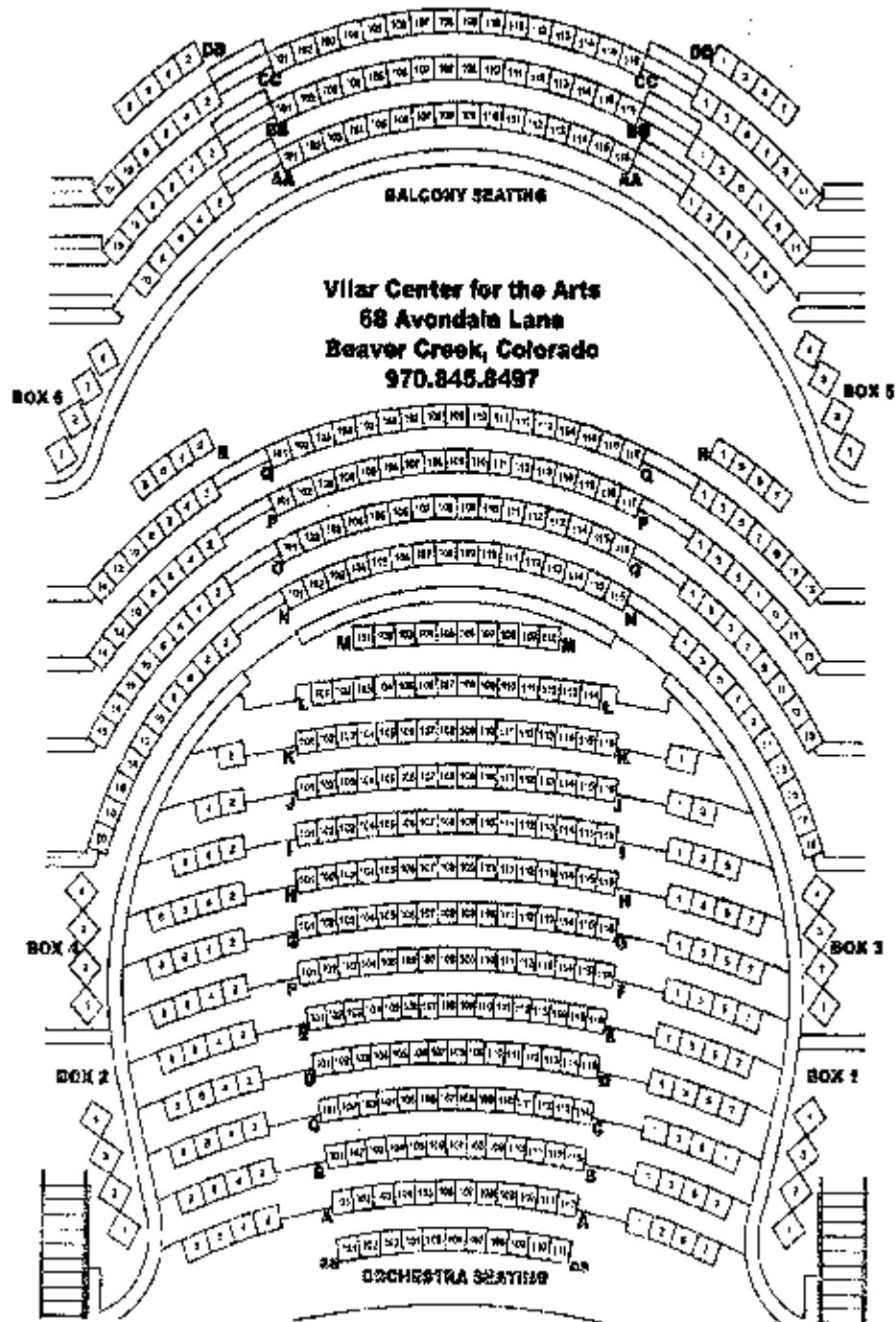
## Vilar Performing Arts Center

### Membership Benefits

	Sales and Season Underwriting	Grand Patron	Patron	Underwriting Circle	Friends Of Vilar	Vail Valley Member	Community Member	Supporting Member	Contributing Member
Benefits	\$15-\$75,000	\$10,000	\$5,000	\$2,500	\$1,250	\$500	\$250	\$100	\$1-\$99
Program Listing	X	X	X	X	X	X	X	X	X
Membership Sticker	X	X	X	X	X	X	X	X	X
Mailing of Season Brochure	X	X	X	X	X	X	X	X	X
2 Tickets to Special Reception & Performance	-	-	-	X	X	X	X		
Backstage Tour	X	X	X	X	X	X			
Priority Ticketing prior to public sale	X	X	X	X	X				
Invitations to Series Reception	X	X	X	X					
Membership in May Gallery Patrons Lounge	X	X	X						
Recognition on Donor Wall in Vilar Center	X	X	X	X					
Patron Appreciation Dinner	-	X	X						
\$2,500 Underwriting Credit	-	X							
Opportunity to meet the artists*	X	X		X					
Exclusive Gift	X	X							
Verbal Recognition from Stage	X**			X					
Tickets to Underwritten Show(s)	X			X					
2 tickets to every performance of season	X								

\* When available, on the evening that you are underwriting for those in the underwriting circle

\*\* This recognition will be for all shows within the underwritten season/series



# Ticket/F&B Sales 2009/2010

## 2009

### **Bela Fleck**

12.19.2009

Seats sold: 492

Comps: 111

Concession income: \$1014.12

Avg spent on concession per person: \$2.06

### **A Christmas Carol**

12.23.2009

Seats sold: 512

Comps: 33

Concession income: \$423.69

Avg spent on concession per person: \$0.83

### **Curtis Adams**

12.25.2009

Seats sold: 429

Comps: 25

Concession income: \$439.18

Avg spent on concession per person: \$1.05

### **Super Diamond**

12.27.2009

Seats sold: 434

Comps: 65

Concession income: \$454.67

Avg spent on concession per person: \$1.05

### **Cirque Le Masque**

12.28.2009

Seats sold: 1125

Comps: 60

Concession income: \$781.78

Avg spent on concession per person: \$ \$0.69

### **BB King**

12.29.2009

Seats sold: 616

Comps: 30



# VILAR PERFORMING ARTS CENTER

# vpac

WINTER 2010-2011



PRESENTED BY THE  VAIL VALLEY FOUNDATION

## DECEMBER

### PRESERVATION HALL JAZZ BAND

#### "CREOLE CHRISTMAS"

Tue. Dec. 21 | 7:30pm | \$58  
Famed New Orleans jazz

### EILEEN IVERS

#### "AN NOLLAIG"

#### AN IRISH CHRISTMAS

Wed. Dec. 22 | 7:30pm | \$42  
Celebrated Celtic fiddle

### SISTER'S CHRISTMAS CATECHISM:

#### THE MYSTERY OF THE MAGI'S GOLD

Thu. Dec. 23 | 7:30pm | \$40  
"CSI" meets Bethlehem

### CIRQUE LE MASQUE PRESENTS "EVOLUTION"

Sun. Dec. 26  
4:30pm & 7:30pm | \$45c/65a  
Spellbinding family spectacle

### BLUE SUEDE SHOES:

#### THE ULTIMATE ELVIS TRIBUTE

Mon. Dec. 27 | 7:30pm | \$58  
All Shook Up

### CRAIG SHOEMAKER

#### "THE LOVEMASTER"

Tue. Dec. 28 | 7:30pm | \$40  
Uproarious stand-up comedy

### AL JARREAU

Wed. Dec. 29 | 7:30pm  
\$112/128

Grammy-winning  
living legend of jazz

### THE FLYING KARAMAZOV BROTHERS

Thu. Dec. 30 | 4:30pm & 7:30pm  
\$28c/38a

Side-splitting family entertainment

## JANUARY

### A CHORUS LINE

Tue. Jan. 4 | 7:30pm | \$78/98

Longest-running American  
Broadway musical

### JOHN GORKA

Sat. Jan. 8 | 7:30pm | \$25

Contemporary folk  
singer/songwriter

### NBC'S "LAST COMIC STANDING"

#### LIVE TOUR

Sun. Jan. 9 | 7:30pm | \$60

Emmy-nominated show's winner  
and finalists

### KELLER WILLIAMS

Thu. Jan. 13 | 7:30pm | \$37  
One-man instrumental phenom

### ASPEN SANTA FE BALLET

Sat. Jan. 15 | 7:30pm | \$55

Leading contemporary dance

### SPRING AWAKENING

Mon. Jan. 17 | 7:30pm | \$78/98

8-time Tony-winning  
Broadway musical

### CHEE-YUN & FRIENDS

Wed. Jan. 19 | 6:30pm | \$50

Applauded violinist

### RUSSIAN STATE SYMPHONY ORCHESTRA

VALERY POLYANSKY,  
CONDUCTOR

Fri. Jan. 21 | 6:30pm | \$75/90

An evening of Russian classics

### CELTIC CROSSROADS

Sun. Jan. 23 | 7:30pm | \$38

Irish music and dance

### POPOVICH COMEDY PET THEATER

Wed. Jan. 26 | 7:30pm | \$26c/38a  
Las Vegas' "Entertainer of the Year"

### COLORADO SYMPHONY ORCHESTRA AND CHORUS:

#### MOZART'S REQUIEM

BERNARD LABADIE,  
CONDUCTOR

Mon. Jan. 31 | 6:30pm | \$75/90

Extraordinary musical journey

## FEBRUARY

### AN EVENING WITH MARVIN HAMLISCH

Wed. Feb. 2 | 7:30pm | \$98

Up-close with America's composer  
and pianist

### AMOS LEE

Thu. Feb. 3 | 7:30pm | \$56

Multi-faceted singer/songwriter

### JAMES HUNTER

Fri. Feb. 4 | 7:30pm | \$37

Vintage R&B and soul

### A FAR CRY

JOEL FAN, PIANO

Wed. Feb. 9 | 6:30pm | \$55

Classical music's next generation

### MONTY PYTHON'S SPAMALOT

Thu. Feb. 10 | 7:30pm | \$78/98

Outrageous musical parody

### PUNCH BROTHERS FEATURING CHRIS THILE

Sun. Feb. 13 | 7:30pm | \$30

Exhilarating bluegrass infusion

### PUCCINI'S TURANDOT

TEATRO LIRICO D'EUROPA

Tue. Feb. 15 | 6:30pm | \$75

Full-scale opera masterpiece

### "GREAT MOMENTS IN OPERA"

TEATRO LIRICO D'EUROPA

Wed. Feb. 16 | 6:30pm | \$75

An evening of favorites

### A GALA EVENING WITH ANNA NETREBKO

Tue. Feb. 22 | 6:30pm | \$150

World-renowned opera sensation

### DAILEY & VINCENT

Wed. Feb. 23 | 7:30pm | \$32

Today's hottest bluegrass stars

### THE 5 BROWNS

Fri. Feb. 25 | 6:30pm | \$60c/75a

50 fingers, 5 pianos

## MARCH

### KATHLEEN MADIGAN

Mon. Mar. 14 | 7:30pm | \$55

### CHINESE GOLDEN DRAGON ACOBATTS

Sat. Mar. 5 | 4:30pm & 8:00pm

\$32c/42a

Breathtaking feats

### RANDY NEWMAN

Sat. Mar. 12 | 7:30pm | \$78

Intimate musical journey

### JOFFREY BALLET

Tue. Mar. 15 | 7:30pm | \$70/85

World-renowned dance ensemble

### PARSONS DANCE WITH EAST VILLAGE OPERA COMPANY PRESENTS

#### REMEMBER ME

Sat. Mar. 19 | 7:30pm | \$55

Dance, opera, rock 'n' roll

### CLASSIC ALBUMS LIVE PRESENTS

#### L.A. WOMAN: A TRIBUTE TO THE DOORS

Tue. Mar. 22 | 7:30pm | \$48

Note for note, cut for cut

### LEWIS BLACK

Wed. March 30 | 7:30pm | \$88

Critically-acclaimed comedian

### THE JASON BISHOP SHOW

Thu. Mar. 31 | 6:30pm | \$25c/35a

Master illusionist





**2010-2011  
SEASON**

# STARS

Supporting The Arts Reaching Students  
The Educational Outreach Program of the Vilar Center for the Arts



## SAVE THE DATES!

### SAN JOSE TAIKO

Monday, September 27, 2010 • 10am & 12:30pm • All Grades

### KEN WALDMAN

Alaska's Fiddling Poet

Monday, October 18, 2010 • 10am & 12:30pm • Grades 3-5

Plus middle/high school outreach opportunities!



Mad Science Productions presents

### STAR TREK LIVE

Monday, November 1, 2010 • 10am & 12:30pm • Grades 3-6

© 2010 Paramount Pictures Corporation. © 2010 CBS Studios Inc. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved. © 2010 The Mad Science Group. All rights reserved.



Green Thumb Theatre presents

### WIRED

Friday, November 5, 2010 • 10am & 12:30pm • Grades 3-6

TheatreWorks USA presents

### CLICK, CLACK, MOO

Tuesday, December 14, 2010 • 10am & 12:30pm • Grades pre-K-4



### A FAR CRY

Wednesday, February 9, 2011 • 12pm • Grades 2-6

Opera Colorado's

### HANSEL AND GRETEL

April 2011, TBA • 10am & 12:30pm • Grades 6-8



## SIGN UP FOR THE 2010-2011 STARS SEASON BEGINS IN AUGUST!

Find out more and register online at [www.vilarpac.org/stars](http://www.vilarpac.org/stars)



A PROJECT OF THE VAIL VALLEY FOUNDATION

# **Vilar Performing Arts Center**

## **Google Search Results**

1/28/2011

Multiple Google searches were performed for 5 Vilar Performing Arts Center events using 4 different names for the Vilar Performing Arts Center. Wynonna, Turandot, and Kathleen Madigan originally in the first round of google searches did not return strong results. Amos Lee and The 5 Browns performed better.

All 5 of these events have many results for ticket brokerage site.

Changing the order of the search keywords did not alter the results.

**Results: The Vilar Performing Arts Center web-site only came in the top 10 search results twice. It appeared in the top 50 10 times.**

### **Wynonna**

- “Wynonna “ “Vilar Center”
    - a. Results
      - i. Vaildaily
      - ii. Ticketluck
      - iii. Mycityrocks
      - iv. Singkick
      - v. Songkick
      - vi. Allgoodseats
      - vii. Ticketinventory
      - viii. Tickethold
      - ix. Cheapconcerttickets
      - x. Ballparks
  - “Wynonna” “Vilar Performing Arts Center”
    - b. Results
      - i. Tourtracker
      - ii. Tourtracker
      - iii. Zvents
      - iv. Vaildaily
      - v. Facebook
      - vi. Billboard
      - vii. Jambase
      - viii. Razorgator
      - ix. Gigjunkie
      - x. Contactmusic
- \* VVF # 35

**\* VilarPAC #46**

- “Wynonna” “VPAC”
  - c. Results
    - i. Facebook
    - ii. Facebook
    - iii. Vail.whattodo
    - iv. Vail.whattodo
    - v. Eastwestbeavercreek
    - vi. VVF
    - vii. Townsendplacecondos
    - viii. Greenbridgeinn
    - ix. Eastwestbachelorgulch
    - x. Beavercreek
  - \*VVF # 12
  - \*VVF #33
  - \* VilarPAC #44**
- “Wynonna” “Vilar Center for the Arts”
  - d. Results
    - i. Ticketluck
    - ii. Songkick
    - iii. Allgoodseats
    - iv. Mycityrocks
    - v. Ticketsinventory
    - vi. Tickethold
    - vii. Cheapconcerttickets
    - viii. Ticketsmate
    - ix. Myspace
    - x. Excite

**Turandot**

- “Turandot” “Vilar Center”
  - i. Ticketluck
  - ii. Excite
  - iii. Ticketsreview
  - iv. Tickethold
  - v. Ticketsmate
  - vi. Ticketseating
  - vii. Cheapconcerttickets
  - viii. Soundchronicle
  - ix. Coasttocoasttickets
  - x. Denvertickets

- “Turandot” “Vilar Performing Arts Center”
  - i. Zvents
  - ii. Zvents
  - iii. Beaver creek
  - iv. Go2
  - v. Vail.whattodo
  - vi. Ticketcity
  - vii. Vailpm
  - viii. Web.vail
  - ix. Elevationaccomodations
  - x. Beaver creek lodge

\* **VilarPAC # 11**

\* VVF # 12
  
- “Turandot” “VPAC”
  - i. VVF
  - ii. web.vail
  - iii. Beaver creek
  - iv. Zvents
  - v. Vail.whattodo
  - vi. Thinkedwards
  - vii. Beaver creek lodge
  - viii. Sandstone creek club
  - ix. Calendar.politicswest
  - x. Realvail
  
- “Turandot” “Vilar Center for the Arts”
  - i. Ticketluck
  - ii. Ticketluck
  - iii. Excite
  - iv. Ticketsreview
  - v. Cheapconcerttickets
  - vi. Tickethold
  - vii. Ticketsmate
  - viii. Americasticketcompany
  - ix. Ticketseating
  - x. soundchronicle

## Kathleen Madigan

- “Kathleen Madigan” “Vilar Center”
  - i. Ticketluck
  - ii. Ticketloot
  - iii. Ticketluck
  - iv. Excite
  - v. Highoctanetickets
  - vi. Ticketsreview
  - vii. Songkick
  - viii. Ticketsmate
  - ix. Cheapconcerttickets
  - x. Comedyworld
  
- “Kathleen Madigan” “Vilar Performing Arts Center”
  - i. zvents
  - ii. zvents
  - iii. vail.whattodo
  - iv. calendar.politicswest
  - v. pollstar
  - vi. ticketcity
  - vii. contactmusic
  - viii. go2
  - ix. realvail
  - x. theresortcompany
  - \* **VilarPAC #31, #59**
  
- “Kathleen Madigan” “VPAC”
  - i. Vi-vn.facebook
  - ii. Vvf
  - iii. Vail.whattodo
  - iv. Realvail
  - v. Eastwestbachelorgulch
  - vi. Beaver creek
  - vii. Web.vail
  - viii. Kzyr
  - ix. Eastwestbeavercreek
  - x. Vailmountaineer
  - \* Vvf #34
  - \* **VilarPAC #46,47,48**

- “Kathleen Madigan” “Vilar Center for the Arts”
  - i. Ticketluck
  - ii. Ticketloot
  - iii. Tickethold
  - iv. Excite
  - v. Highoctanetickets
  - vi. Cheapconcerttickets
  - vii. Ticketsmate
  - viii. Ticketsreview
  - ix. Songkick
  - x. Comedyworld

## Amos Lee

- “Amos Lee” “Vilar Center”
  - i. Vaildaily
  - ii. Westword
  - iii. Songkick
  - iv. Web.vail
  - v. Mycityrocks
  - vi. Tickethold
  - vii. Excite
  - viii. Stubhub
  - ix. Last.fm
  - x. eventful

\* **VilarPAC #56**
- “Amos Lee” “Vilar Performing Arts Center”
  - i. Tourtracker
  - ii. Wegoplaces
  - iii. Vaildaily
  - iv. Web.vail
  - v. Vail.whattodo
  - vi. Horizontickets
  - vii. Beaver creek
  - viii. Zvents
  - ix. Jambase
  - x. Vvf

\* **VilarPAC #12**

- “Amos Lee” “VPAC”
  - i. Web.vail
  - ii. Web.vail
  - iii. Vail.whattodo
  - iv. Vvf
  - v. Vvf
  - vi. VilarPAC**
  - vii. Facebook
  - viii. Realvail
  - ix. Eastwestbachelorgulch
  - x. Beavercreek
  
- “Amos Lee” “Vilar Center for the Arts”
  - i. Songkick
  - ii. Westword
  - iii. Mycityrocks
  - iv. VilarPAC**
  - v. Tickethold
  - vi. Ticketluck
  - vii. Last.fm
  - viii. Chapconcerttickets
  - ix. Excite
  - x. Ballparks

## **The 5 Browns**

- “The 5 Browns” “Vilar Center”
  - i. Westword
  - ii. Songkick
  - iii. Allgoodseats
  - iv. Ticketluck
  - v. Ticketsinventory
  - vi. Tickethold
  - vii. Ticketsreview
  - viii. Ticketloot
  - ix. The5browns
  - x. Excite



- “The 5 Browns” “ Vilar Performing Arts Center”

- i. Zvents
  - ii. Songkick
  - iii. Songkick
  - iv. Jambase
  - v. Tourtracker
  - vi. Tourtracker
  - vii. Realvail
  - viii. Wegoplaces
  - ix. Beavercreek
  - x. Ticketcity
- \* Vvf #13

- “The 5 Browns” “VPAC”

- i. Facebook
- ii. Realvail
- iii. Vvf
- iv. Vvf.blog
- v. Vail.whattodo
- vi. Beavercreek
- vii. Vailrealty
- viii. Thinkedwards
- ix. Pageinsider
- x. Vaildaily

- “The 5 Browns” “Vilar Center for the Arts”

- i. Westword
- ii. Denverticket
- iii. Songkick
- iv. Ticketluck
- v. Allgoodseats
- vi. Ticketsinventory
- vii. Tickethold
- viii. Excite
- ix. Ticketloot
- x. Cheapconcerttickets



Vail Valley Foundation												Page 1
Income Statement												
For the Month Ended February 28, 2011												
Current Month 2010-2011												
	Actuals	Budget	Variance	YTD Actuals	YTD Budget	YTD Variance	Forecast	2010-2011 Budget	Variance			
<b>Revenue</b>												
Ticket Sales												
01-4401.70 Ticket Sales- Winter	\$2,486,253.80	\$3,057,000.00	\$65,253.80	\$866,332.83	\$630,000.00	(\$247,667.17)	\$881,100.00	\$965,000.00	(\$83,900.00)			
01-4402.70 Ticket Sales-Summer	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$447,500.00	\$300,000.00	\$147,500.00			
01-4403.70 Ticket Sales-Mixed	\$0.00	\$0.00	\$0.00	\$13,500.48	\$11,500.00	\$2,000.48	\$14,000.00	\$11,500.00	\$2,500.00			
01-4404.70 Total Ticket Sales	\$2,486,253.80	\$3,057,000.00	\$65,253.80	\$879,833.31	\$641,500.00	(\$238,666.69)	\$1,142,600.00	\$1,276,500.00	(\$133,900.00)			
Patron Support												
01-4300.70 Commercials	\$0.00	\$0.00	\$0.00	\$70,000.00	\$100,000.00	(\$30,000.00)	\$10,000.00	\$10,000.00	\$0.00			
01-4317.70 Grand Patron	\$15,000.00	\$0.00	\$15,000.00	\$100,937.40	\$90,000.00	\$10,937.40	\$100,000.00	\$170,000.00	(\$70,000.00)			
01-4318.70 Property Donations	\$5,000.00	\$20,000.00	(\$15,000.00)	\$173,178.40	\$170,000.00	\$3,178.40	\$175,000.00	\$415,000.00	(\$240,000.00)			
01-4319.70 Friends of Vail	\$0.00	\$1,250.00	(\$1,250.00)	\$6,900.00	\$12,500.00	(\$5,600.00)	\$3,000.00	\$30,000.00	\$0.00			
01-4320.70 Vail Valley Member	\$1.00	\$2,000.00	(\$1,999.00)	\$8,209.00	\$8,500.00	(\$291.00)	\$22,000.00	\$22,000.00	\$0.00			
01-4321.70 Community Member	\$554.00	\$500.00	\$54.00	\$1,800.00	\$1,500.00	\$300.00	\$1,000.00	\$1,000.00	\$0.00			
01-4322.70 Supporting Member	\$320.00	\$500.00	(\$180.00)	\$3,200.00	\$3,100.00	\$100.00	\$10,500.00	\$10,500.00	\$0.00			
01-4323.70 Contributing Member	\$104.00	\$50.00	\$54.00	\$70.00	\$60.00	\$10.00	\$2,000.00	\$2,000.00	\$0.00			
01-4324.70 Community Performance Fund	\$0.00	\$0.00	\$0.00	\$22,262.22	\$0.00	\$22,262.22	\$45,000.00	\$45,000.00	\$0.00			
01-4325.70 Total Income	\$200.00	\$250.00	(\$50.00)	\$4,150.00	\$11,200.00	(\$7,050.00)	\$15,000.00	\$15,000.00	\$0.00			
01-4326.70 Underwriters - S14MS	\$0.00	\$0.00	\$0.00	\$35,527.00	\$35,000.00	\$527.00	\$35,000.00	\$35,000.00	\$0.00			
01-4327.70 Underwriters - Creds	\$17,750.00	\$20,000.00	(\$2,250.00)	\$197,999.00	\$200,000.00	(\$2,001.00)	\$205,000.00	\$200,000.00	\$5,000.00			
01-4328.70 Broadcasting Fund	(\$15,000.00)	\$30,000.00	(\$45,000.00)	\$970.00	\$20,000.00	(\$19,030.00)	\$0.00	\$20,000.00	(\$20,000.00)			
01-4329.70 Total Patron Support	\$2,867.00	\$70,000.00	(\$67,133.00)	\$205,195.22	\$674,000.00	(\$468,804.78)	\$1,142,600.00	\$1,222,500.00	(\$79,900.00)			
Contributions												
01-4330.70 Broadcasting Support	\$0.00	\$1,000.00	(\$1,000.00)	\$18,370.00	\$20,000.00	(\$1,630.00)	\$175,000.00	\$175,000.00	\$0.00			
01-4340.70 Government Support	\$0.00	\$0.00	\$0.00	\$25,000.00	\$40,000.00	(\$15,000.00)	\$1,000,000.00	\$900,000.00	\$100,000.00			
01-4341.70 Total Contributions	\$0.00	\$1,000.00	(\$1,000.00)	\$43,370.00	\$60,000.00	(\$16,630.00)	\$1,175,000.00	\$1,075,000.00	\$100,000.00			
Gifts & Income												
01-4400.70 Interest Income	\$316.50	\$900.00	(\$583.50)	\$3,014.16	\$4,000.00	(\$1,015.84)	\$7,500.00	\$10,000.00	(\$2,500.00)			
01-4401.70 Dividend Income	\$1,000.00	\$1,500.00	(\$500.00)	\$18,000.00	\$18,000.00	\$0.00	\$10,000.00	\$10,000.00	\$0.00			
01-4402.70 Miscellaneous Income	\$214.00	\$1,500.00	(\$1,286.00)	\$2,660.33	\$4,500.00	(\$1,839.67)	\$28,000.00	\$28,000.00	\$0.00			
01-4403.70 Traded Goods	\$0.00	\$0.00	\$0.00	\$19,655.33	\$0.00	\$19,655.33	\$25,000.00	\$10,000.00	\$15,000.00			
01-4404.70 Traded Services	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$4,000.00	\$20,000.00	\$0.00			
01-4405.70 Traded Marketing	\$0.00	\$2,700.00	(\$2,700.00)	\$0.00	\$13,750.00	(\$13,750.00)	\$13,000.00	\$13,000.00	\$0.00			
01-4406.70 Total Gifts & Income	\$12,430.50	\$14,500.00	(\$2,069.50)	\$37,669.32	\$36,500.00	(\$1,130.68)	\$127,500.00	\$103,000.00	\$24,500.00			
Board Income												
01-4407.70 Board Revenue	\$11,200.00	\$0.00	\$11,200.00	\$55,044.33	\$94,250.00	(\$39,205.67)	\$100,000.00	\$108,750.00	(\$8,750.00)			
01-4408.70 Total Board Income	\$11,200.00	\$0.00	\$11,200.00	\$55,044.33	\$94,250.00	(\$39,205.67)	\$100,000.00	\$108,750.00	(\$8,750.00)			
Food & Beverage												
01-4409.70 Concessions	\$14,053.00	\$3,074.00	\$9,979.00	\$79,128.05	\$24,533.00	\$54,595.05	\$74,500.00	\$45,000.00	\$29,500.00			
01-4410.70 Misc. Concessions Income	\$1,231.54	\$1,035.00	\$196.54	\$2,322.06	\$2,700.00	(\$377.94)	\$4,100.00	\$4,000.00	\$1,000.00			
01-4411.70 Total Food & Beverage	\$15,284.54	\$4,109.00	\$11,175.54	\$81,450.11	\$27,233.00	\$54,217.11	\$78,600.00	\$49,000.00	\$29,600.00			
01-4412.70 Total Revenue	\$117,544.02	\$327,430.00	(\$209,885.98)	\$1,069,031.27	\$1,083,503.00	(\$14,471.73)	\$1,281,800.00	\$1,394,750.00	(\$113,950.00)			
<b>Expenses</b>												
Development Expenses												
01-5111.70 Community Performance Fund Expense	\$0.00	\$0.00	\$0.00	\$9,065.00	\$13,550.00	(\$4,485.00)	\$47,750.00	\$47,750.00	\$0.00			
01-5235.70 Gifts	\$50.00	\$100.00	(\$50.00)	\$50.00	\$200.00	(\$150.00)	\$500.00	\$500.00	\$0.00			
01-5236.70 Reimburse	\$100.00	\$0.00	\$100.00	\$1,799.24	\$1,250.00	(\$549.24)	\$2,200.00	\$2,250.00	\$0.00			
01-5237.70 Reimburse	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$500.00	\$500.00	\$0.00			
01-5238.70 Reimburse	\$0.00	\$100.00	(\$100.00)	\$0.00	\$200.00	(\$200.00)	\$500.00	\$500.00	\$0.00			
01-5239.70 Social Fundraising Event	\$0.00	\$2,500.00	(\$2,500.00)	\$2,500.00	\$2,500.00	\$0.00	\$0.00	\$7,500.00	\$7,500.00			
01-5240.70 Social Fundraising Event	\$0.00	\$2,500.00	(\$2,500.00)	\$10,300.33	\$2,500.00	(\$7,800.33)	\$11,500.00	\$11,500.00	\$0.00			
01-5241.70 Social Fundraising Event	\$0.00	\$350.00	(\$350.00)	\$750.15	\$1,000.00	(\$249.85)	\$2,500.00	\$2,500.00	\$0.00			
01-5242.70 Social Fundraising Event	\$0.00	\$50.00	(\$50.00)	\$0.00	\$0.00	\$0.00	\$1,200.00	\$2,200.00	\$0.00			
01-5243.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5244.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5245.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5246.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5247.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5248.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5249.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5250.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5251.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5252.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5253.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5254.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5255.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5256.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5257.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5258.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5259.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5260.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5261.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5262.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5263.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5264.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5265.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5266.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5267.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5268.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5269.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5270.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5271.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5272.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5273.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5274.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			
01-5275.70 Social Fundraising Event	\$0.00	\$750.00	(\$750.00)	\$1,400.00	\$1,000.00	\$400.00	\$1,750.00	\$1,750.00	\$0.00			

# LISTEN UP!

## MUSIC LOVERS CONCERT SERIES

### Maceo Parker

2.18.2011



- Maceo Parker is an American [funk](#) and [soul jazz saxophonist](#), best known for his work with [James Brown](#) in the 1960s, as well as [Parliament-Funkadelic](#) in the 1970s.
- His collaborations over the years performing and recording have included Ray Charles, Ani DiFranco, James Taylor, De La Soul, Dave Matthews Band and the Red Hot Chili Peppers.
- Working with Grammy Award Winners the WDR Big Band, he broadcast and performed a live series of shows paying tribute to Ray Charles, putting Maceo's own funky music to a Big Band setting. This has led to his latest release *Roots and Grooves*, a live recording taken from these shows that also features Dennis Chambers and Rodney "Skeet" Curtis.



V I L A R  
P E R F O R M I N G  
A R T S C E N T E R

## Winter 2010-2011

Wednesday, August 25, 2010	Herbie Hancock
Tues, December 21, 2010	Preservation Hall Jazz Band "Creole Christmas"
Wed, December 22, 2010	Eileen Ivers "An Nollaig: An Irish Christmas"
Thurs, December 23, 2010	Sister's Christmas Catechism: The Mystery of the Magi's Gold
Sun, December 26, 2010	Cirque Le Masque presents "Evolution"
Sun, December 26, 2010	Cirque Le Masque presents "Evolution"
Mon, December 27, 2010	Blue Suede Shoes: The Ultimate Elvis Tribute
Tues, December 28, 2010	An Evening with Craig Shoemaker: The Lovemaster
Wed, December 29, 2010	Al Jarreau
Thurs, December 30, 2010	The Flying Karamazov Brothers
Thurs, December 30, 2010	The Flying Karamazov Brothers
Tues, January 4, 2011	A Chorus Line
Sat, January 8, 2011	John Gorka
Sun, January 9, 2011	NBC's "Last Comic Standing" Live Tour
Thurs, January 13, 2011	Keller Williams
Sat, January 15, 2011	Aspen Santa Fe Ballet
Mon, January 17, 2011	Spring Awakening
Wed, January 19, 2011	Chee-Yun & Friends
Sat, January 22, 2011	Vienna Teng & Glen Phillips
Sun, January 23, 2011	Celtic Crossroads
Wed, January 26, 2011	Popovich Comedy Pet Theater
Mon, January 31, 2011	Colorado Symphony Orchestra & Chorus: Mozart's Requiem Bernard Labadie, Conductor
Wed, February 2, 2011	An Evening with Marvin Hamlisch
Thurs, February 3, 2011	Amos Lee
Fri, February 4, 2011	James Hunter
Wed, February 9, 2011	STARS - A Far Cry Joel Fan, Piano
Wed, February 9, 2011	A Far Cry Joel Fan, Piano
Thurs, February 10, 2011	Monty Python's Spamalot
Sun, February 13, 2011	Punch Brothers featuring Chris Thile
Tues, February 15, 2011	TeatroLiricoD'EuropaPuccini's Turandot
Wed, February 16, 2011	TeatroLiricoD'Europa "Great Moments in Opera"
Thurs, February 17, 2011	Wynonna

Fri, February 18, 2011	Maceo Parker
Tues, February 22, 2011	A Gala Evening with Anna Netrebko
Wed, February 23, 2011	Dailey & Vincent
Thurs, February 24, 2011	Leftover Salmon
Fri, February 25, 2011	The 5 Browns
Wed, March 2, 2011	Medeski Martin & Wood
Sat, March 5, 2011	Chinese Golden Dragon Acrobats
Sat, March 5, 2011	Chinese Golden Dragon Acrobats
Friday, March 11, 2011	Kathleen Madigan
Sat, March 12, 2011	Randy Newman
Sun, March 13, 2011	Elephant Revival
Tues, March 15, 2011	Joffrey Ballet
Sat, March 19, 2011	Parsons Dance with East Village Opera Company presents Remember Me
Mon, March 21, 2011	STARS - Opera Colorado's Hansel & Gretel
Tues, March 22, 2011	Classic Albums Live presents L.A. Woman- A Tribute to the Doors
Wed, March 23, 2011	Christian McBride & Inside Straight
Sun, March 27, 2011	Órla Fallon - Formerly of Celtic Woman
Tues, March 29, 2011	Infamous Stringdusters
Wed, March 30, 2011	Lewis Black
Thurs, March 31, 2011	The Jason Bishop Show – Master Illusionist
Fri, May 6, 2011	STARS - Imagination Makers Theatre Company's Lost & Found
Wed, February 9, 2011	STARS - A Far Cry Joel Fan, Piano

## Online Ticket Brokers Selling Tickets to VPAC Events

### 1. [www.ticketluck.com](http://www.ticketluck.com)

Ticketluck.com is selling tickets to:

- Amos Lee
  - Q – 4 tkts \$290 each
  - M – 2 tkts \$342 each
- Turandot
  - Q – 4 tkts \$243 each
  - M – 2 tkts \$285 each
- Wynonna
  - Q – 4 tkts \$304 each
  - M – 2 tkts \$357 each
  - L – 2 tkts \$366 each
- Anna Netrebko
  - Q – 4 tkts \$243 each
- Dailey & Vincent
  - Q – 4 tkts \$243 each
  - M – 2 tkts \$285 each
  - L - 2 tkts \$304 each
- The 5 Browns
  - Q – 4 tkts \$243 each
  - M – 2 tkts \$285 each
- Kathleen Madigan
  - Q – 4 tkts \$224 each
  - M – 2 tkts \$269 each
- The Aluminum Show – Removed event after phone call
- Christian McBride
  - Q – 4 tkts \$224 each
  - M – 2 tkts \$269 each
- Orla Fallon
  - Q – 4 tkts \$284 each
  - M – 2 tkts \$370 each
  - L – 2 tkts \$384 each
- Lewis Black
  - Q – 4 tkts \$264 each
  - M – 2 tkts \$317 each
  - L – 2 tkts \$326 each

I called ticketluck.com at 866-861-4784 and spoke to Mike. I inquired about purchasing tickets to The Aluminum Show. He gave me ticket price information and was ready to take my credit card number. I told him I had to confirm how many tickets, and that I would call him back.



I then called back again and got another person on the phone. I told her I was calling from the Vilar Performing Arts Center and that there were inaccurate listings on their web-site, i.e. The Aluminum Show was not a real event. She explained that they are just an in-between for the customers and ticket brokers. She said they guarantee all tickets to be delivered in time for events and be legit. She did not really have a clear answer for the situation. 30 minutes later, tickets were unavailable for The Aluminum Show on the web-site.

## 2. allgoodseats.com

Allgoodseats.com is selling tickets to:

- Colorado Symphony Orchestra
  - No tickets available
- Amos Lee
  - Q – 2 or 4 tkts \$305 each
  - M – 2 tkts \$360 each
- Turandot
  - Q – 2 or 4 tkts \$255 each
  - M – 2 tkts \$300 each
- Wynonna
  - Q – 2 or 4 tkts \$320 each
  - M – 2 tkts \$375 each
  - L – 2 tkts \$385 each
- Anna Netrebko
  - Q – 2 or 4 tkts \$255 each
- Dailey & Vincent
  - Q- 2 or 4 tkts \$255 each
  - M – 2 tkts \$300 each
  - L – 2 tkts \$320 each
- The 5 Browns
  - Q – 2 or 4 tkts \$255 each
  - M – 2 tkts \$300 each
- Kathleen Madigan
  - Q – 2 or 4 tkts \$235 each
  - M – 2 tkts \$283 each
- Christian McBride
  - Q – 2 or 4 tkts \$235 ach
  - M – 2 tkts \$283 each
- Orla Fallon
  - Q – 2 or 4 tkts \$298 each
  - M – 2 tkts \$389 each
  - L – 2 tkts \$404 each
- Lewis Black
  - Q – 2 or 4 tkts \$277 each
  - M – 2 tkts \$33 each



- L – 2 tkts \$343 each

Allgoodseats.com has no contact information.

### 3. Ticketsinventory.com

Ticketsinventory.com is selling tickets to

- Turandot
  - Q – 2 or 4 tkts \$247 each
  - M – 2 tkts \$290 each
- Wynonna
  - Q – 2 or 4 tkts \$309 each
  - M – 2 tkts \$362 each
  - L – 2 tkts \$372 each
- The Aluminum Show
  - GG – 2 or 4 tkts \$159 each
  - N – 2 tkts \$232 each
  - M – 2 tkts \$242 each

I called and inquired about Aluminum Show tickets. I had selected 4 tickets and was ready to give my credit card number. I then asked her name, Christy, and said I'd call back. When I called back and told the phone operator that I was calling from the Vilar Performing Arts Center and explained that there were inaccurate listings I was put on hold and eventually hung up on.

### 4. tickethold.com

Tickethold.com must be the same company as Ticketsinventory.com. They have the same phone number and concert listings.

## **2010-2011 Ticket Sales**

### **TICKET SALES**

Winter Ticket Sales:	915,000
Summer Ticket Sales:	300,000
Misc Tickets	61,500
	<hr/>
	<b>1,276,500</b>

### **PATRONS**

Cornerstone	130,000
Underwriters Circle	
Gold/Silver/Bronze	270,000
Underwriters STARS	35,000
Friends of	20,000
Grand Patron	170,000
Patron's Society	415,000
Vail Valley Member	22,000
Community Member	13,000
Supporting Member	10,500
Contributing Member	2,000
Comm Performance Fund	55,000
Fundraising Event	75,000
Guild Income	15,000
	<hr/>
	<b>1,232,500</b>

**CONTRIBUTIONS**

Beaver Creek Resort

Company	900,000
---------	---------

BCRC Programming	0
------------------	---

Beaver Creek Metro District	0
-----------------------------	---

Facility Sponsorships	125,000
-----------------------	---------

---

	<b>1,025,000</b>
--	------------------

**G&A INCOME**

Interest Income	10,000
-----------------	--------

Box Office Fee	100,000
----------------	---------

Goods Trades	10,000
--------------	--------

Lodging Trades	24,000
----------------	--------

Other Income	30,185
--------------	--------

Gain/Loss on Sale of Asset	0
----------------------------	---

---

	<b>174,185</b>
--	----------------

**RENTALS**

Rental Income	121,000
---------------	---------

May Gallery	0
-------------	---

---

	<b>121,000</b>
--	----------------

**FOOD AND BEVERAGE**

Concessions	45,000
-------------	--------

May Gallery	4,686
-------------	-------

Special Events	0
----------------	---

F&B Other	0	
F&B Trade Revenue	0	
	<hr/>	
	<b>49,686</b>	
<b>MARKETING TRADES</b>		
Marketing Trades	33,000	
	<hr/>	
	<b>33,000</b>	
	<hr/>	
	<b>3,911,871</b>	
	<hr/>	
<b><u>Total Income</u></b>		<b>3,911,871</b>
		<hr/>

## VPAC TEAM GOALS 2011

- 1) Meet budgeted dollar amount for the VPAC in charitable donations from individual donors.
- 2) Commit to following closely team and VVF policies & procedures, understanding issues of accountability as well as consequences.  
ACTION ITEMS:  
**Timesheets** to supervisor by noon every Monday, with supervisors getting them in on deadline following submission.  
**T&Es/Invoices/Petty Cash/Cash Advance requests** etc to supervisor at least 1 day before deadlines with finance.  
**Reviews** to be completed by supervisors on deadlines.  
Other problem items TBD
- 3) Sell two times as many Underground Access Passes in the 2011 series (approx. 116)
- 4) J:Drive Clean Up to be completed no later than May 1, 2011
- 5) Research and present three options for a new ticketing system by April 15, 2011. Then, implement the chosen system for installation in Fall 2011.
- 6) Solve the issue between the VPAC and Marketing teams in order to move forward in a positive and successful plan of action.

## **Vita**

Monroe, Louisiana native, Charlotte Mintz, became an arts enthusiast as a young child from exposure to the musical classics of Rogers & Hammerstein. Through seeing every musical possible, she developed a love for the performing arts. She attended the University of Mississippi and graduated in 2008 with a Bachelor of the Arts degree in Spanish. Her love of the Spanish language led her to travel extensively throughout Europe, Central America and South America. Upon returning to America, she enrolled at the University of New Orleans in its Art Administration program. While in New Orleans, she worked as an assistant to the curator of education at the Contemporary Arts Center. While completing her Masters, Ms. Mintz discovered a passion for presenting the performing arts. She left her beloved South for the Rocky Mountains of Colorado to intern with the Vilar Performing Arts Center in Beaver Creek. Upon completion of her internship, Ms. Mintz was offered a fulltime position at the Vilar. She currently resides in beautiful Vail, Colorado, and enjoys skiing whenever possible.